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Kalmus Miniature Score Series

NO. 1277

George Frideric Handel

Il pastor fido

an opera in three acts

1712

First version

Edwin F. Kalmus
Publisher of Music
New York, N.Y.

BELWIN MILLS
$5.00

MUS

Kalmus Miniature Score Series

no. 1277

Il Pastor Fido

Opera

di

G. F. Händel.

---

first version, 1712

edwin f. kalmus
publisher of music
new york, n.y.

09472.0410
MUS

Il Pastor Fido

Opera in tre Atti.

PERSONAGGI.

MIRTILLO.	Soprano.
AMARILLI.	Soprano.
EURILLA.	Soprano.
SILVIO	Alto.
DORINDA.	Alto.
TIRENIO, gran sacerdote di Diana.	Basso.

La Scena è in Arcadia.

Vorwort.

Il Pastor Fido wurde am 24. Oct. 1712 in der Composition beendet und schon am 26. Nov. jenes Jahres im Londoner Operntheater aufgeführt. Der Text ist von *Giacomo Rossi*.

Vom Autograph sind nur Bruchstücke erhalten, aber das Handexemplar liegt vor, mit Ausnahme der Ouverture, welche nur in den gedruckten Stimmen existirt. Die Violastimme p. 30–31 ist sowohl im Autograph wie im Handexemplar vom 3. Takte an leer, wie hier gedruckt.

Von der späteren Bearbeitung v. J. 1733 war die Musik bisher noch nicht vollständig wieder aufzufinden; sobald solches geschehen ist, wird dieselbe nachgeliefert werden.

Preface.

Il Pastor Fido was completed on the 24th October 1712, and produced at the London theatre on the 26th November of the same year. The words are by Giacomo Rossi.

Only fragments of the autograph are extant; but the conducting score is preserved complete, with the exception of the Overture, which exists only in the printed orchestral parts. The Viola part on pp. 30–31 is left vacant after the third bar, both in the autograph and in the conducting score, as here printed.

Of the subsequent revision of 1733 it has hitherto been impossible to discover the music complete; as soon as ever it comes to light, it will be supplied.

LEIPZIG, Aug. 1, 1876.

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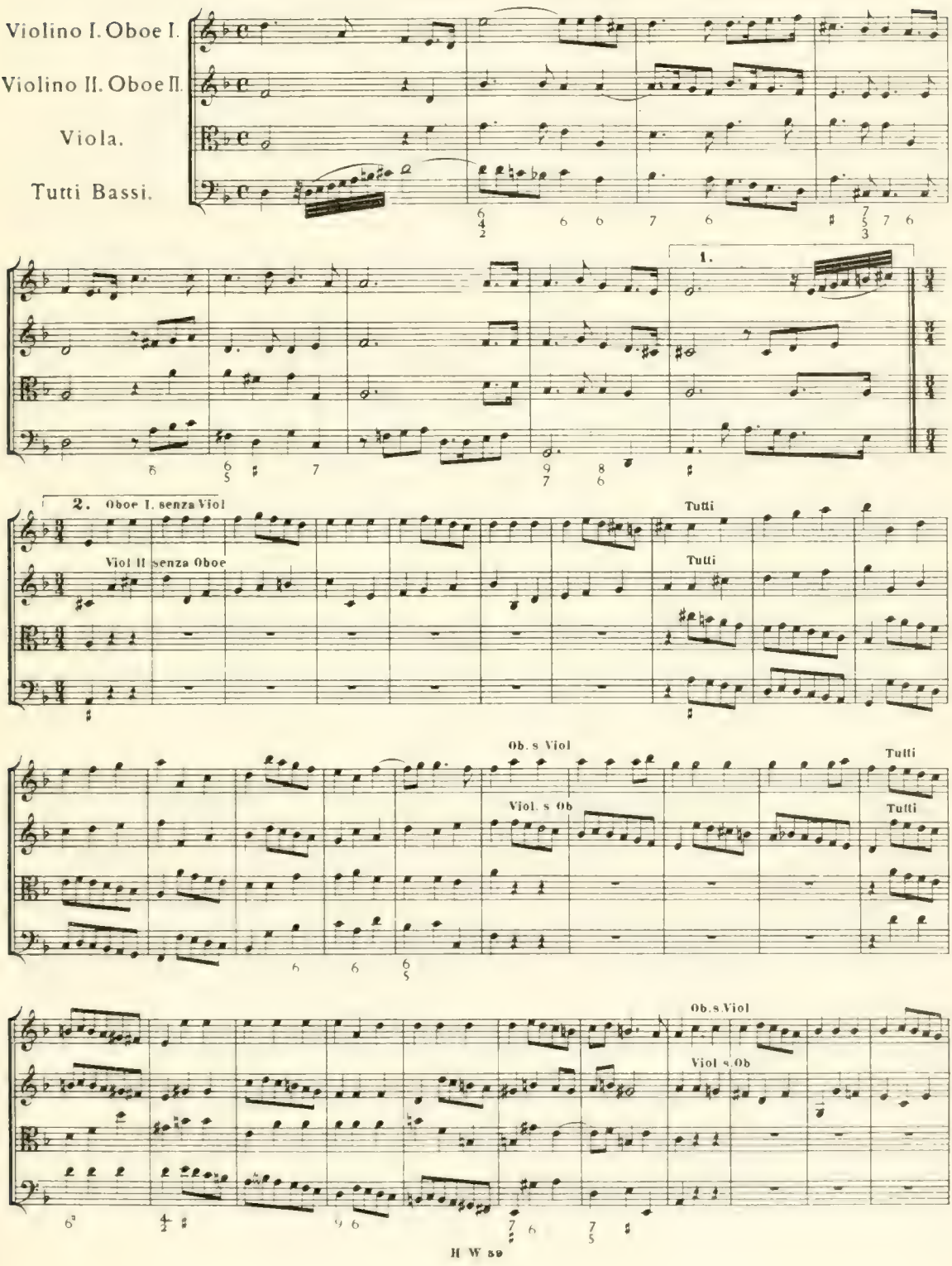
Il
Pastor Fido

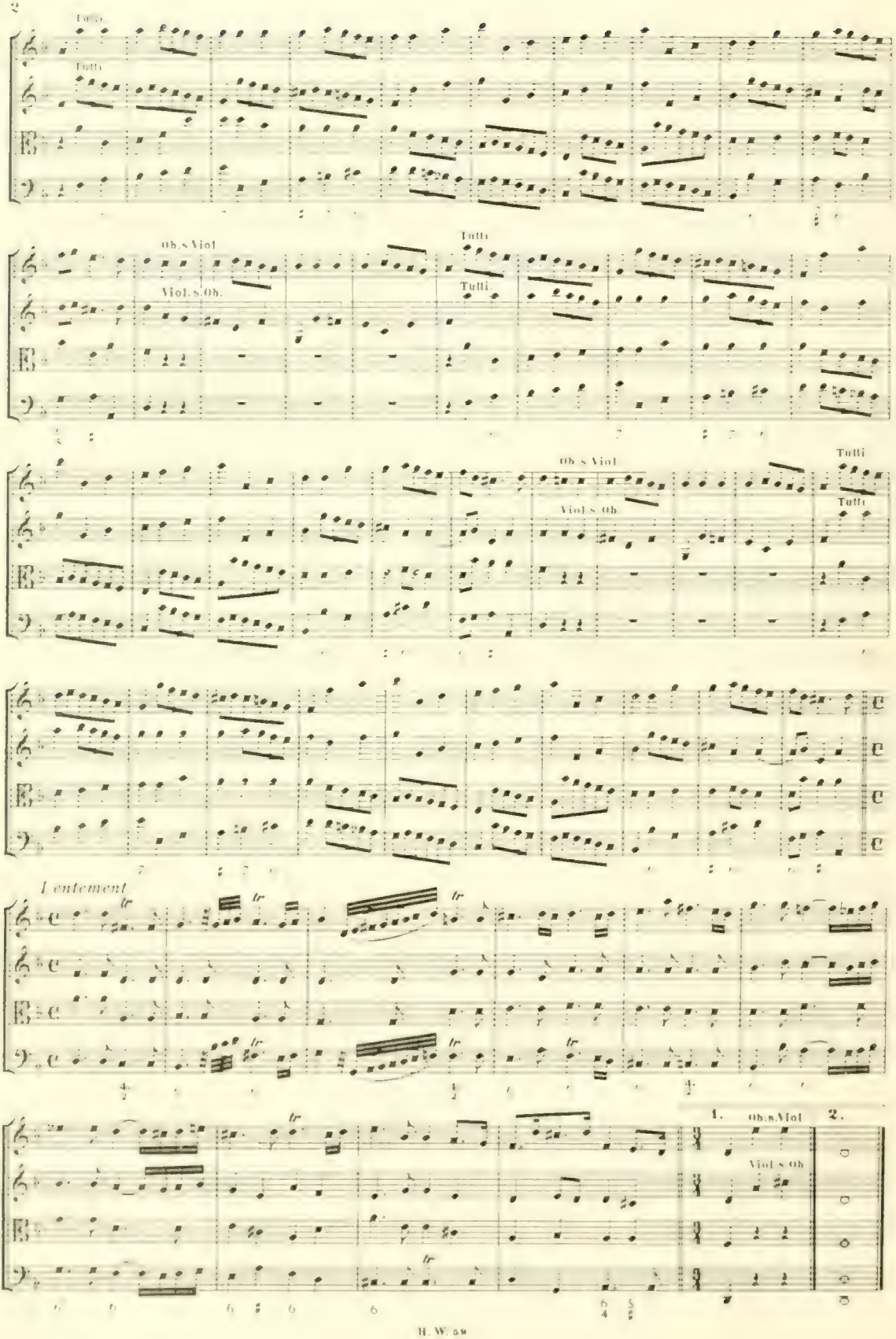
VERSIONE PRIMA

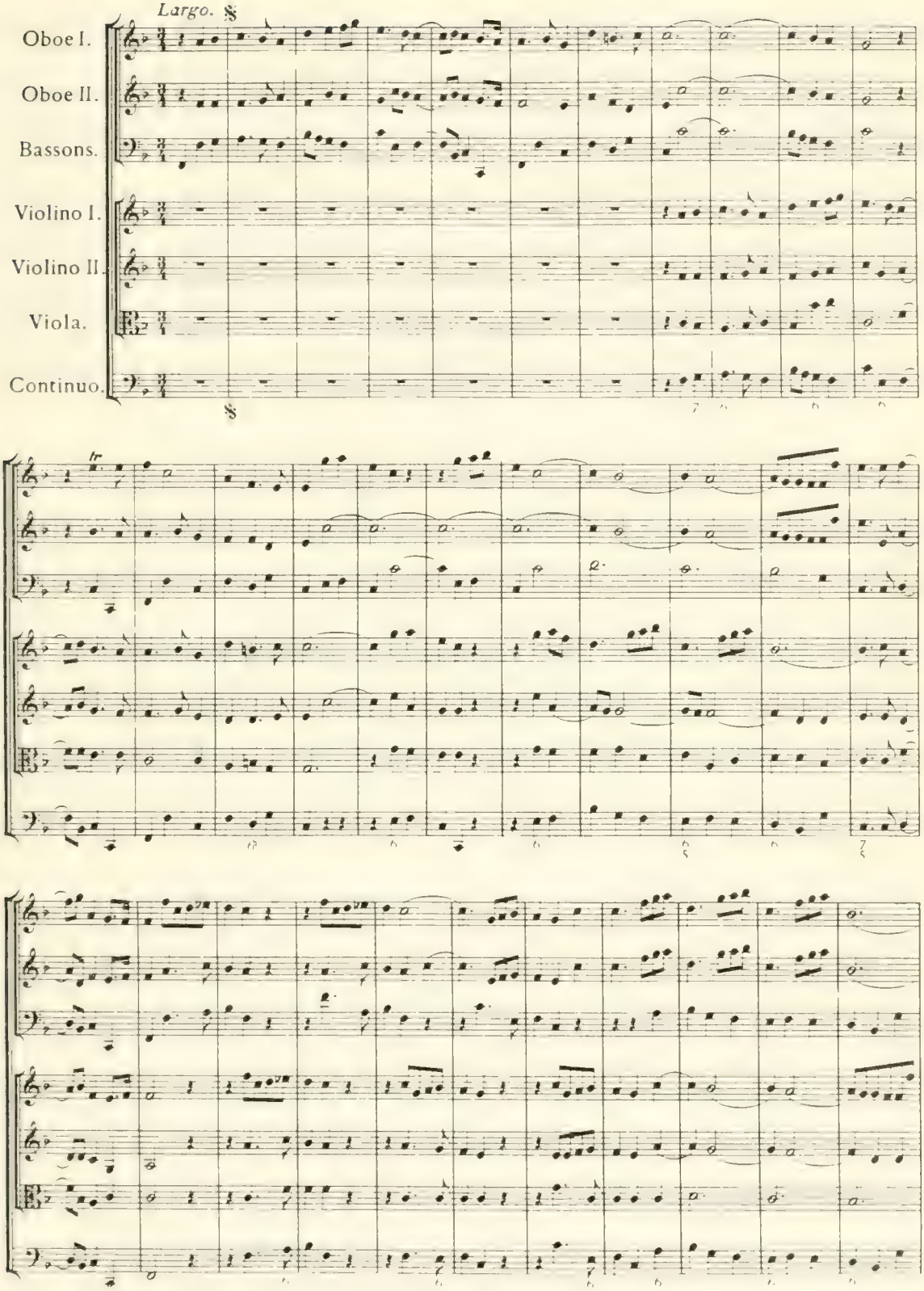
In Londra

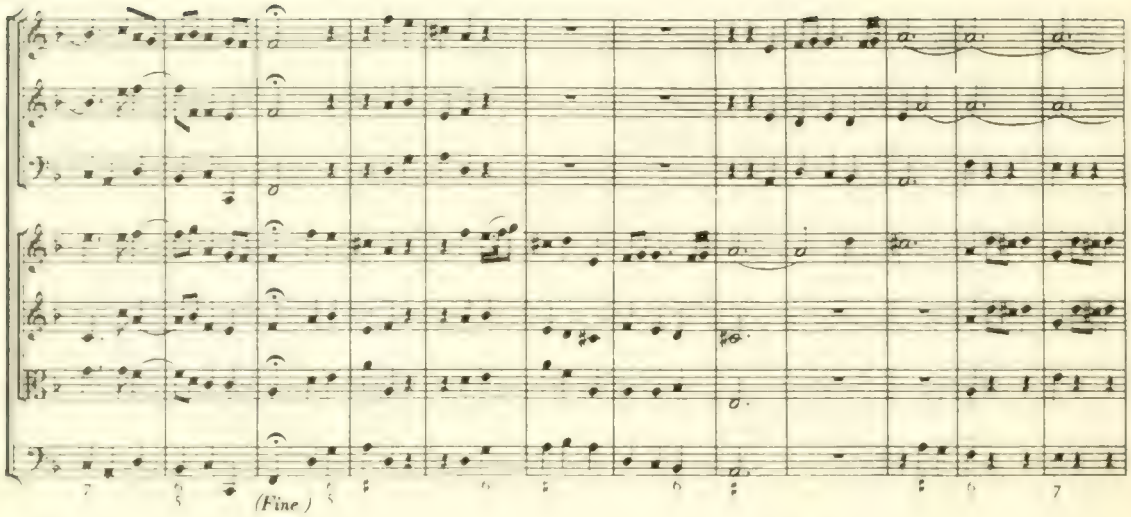
1712

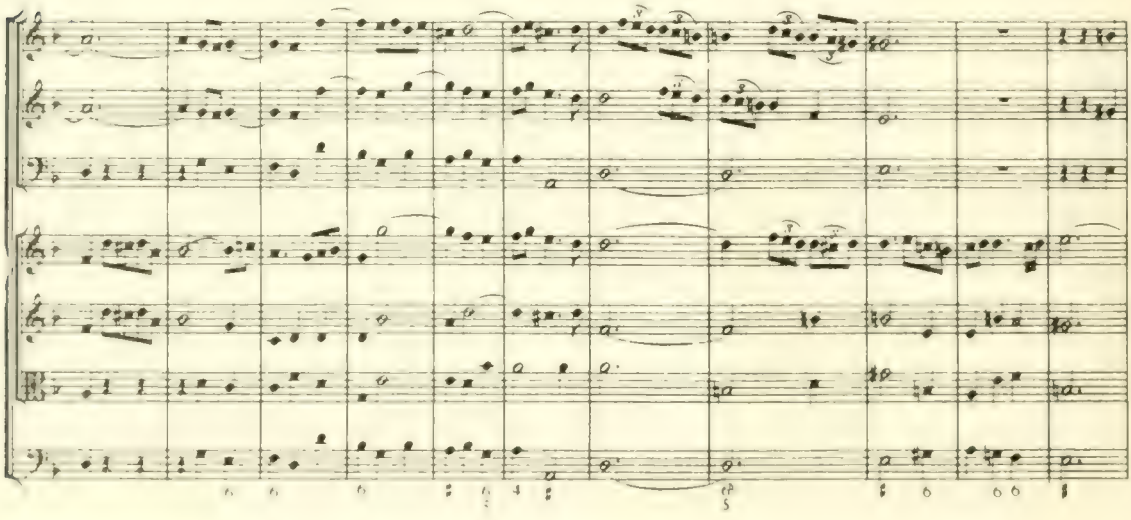
OUVERTURE.

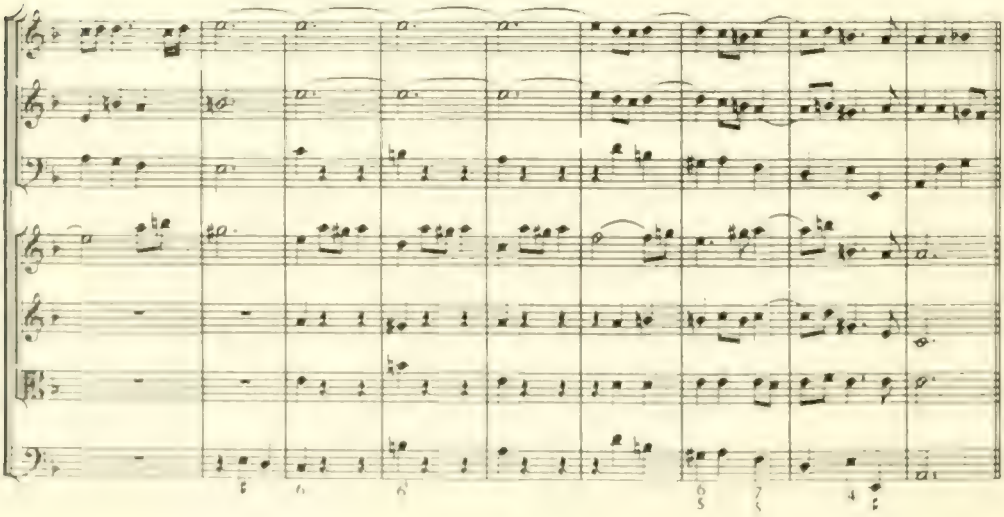

Violino I. Oboe I.
Violino II. Oboe II.
Viola.
Tutti Bassi.
1.
2. Oboe I. senza Viol
Viol II senza Oboe
Tutti
Tutti
Ob. s Viol
Viol. s Ob
Tutti
Tutti
Ob. s Viol
Viol s Ob
H W 89

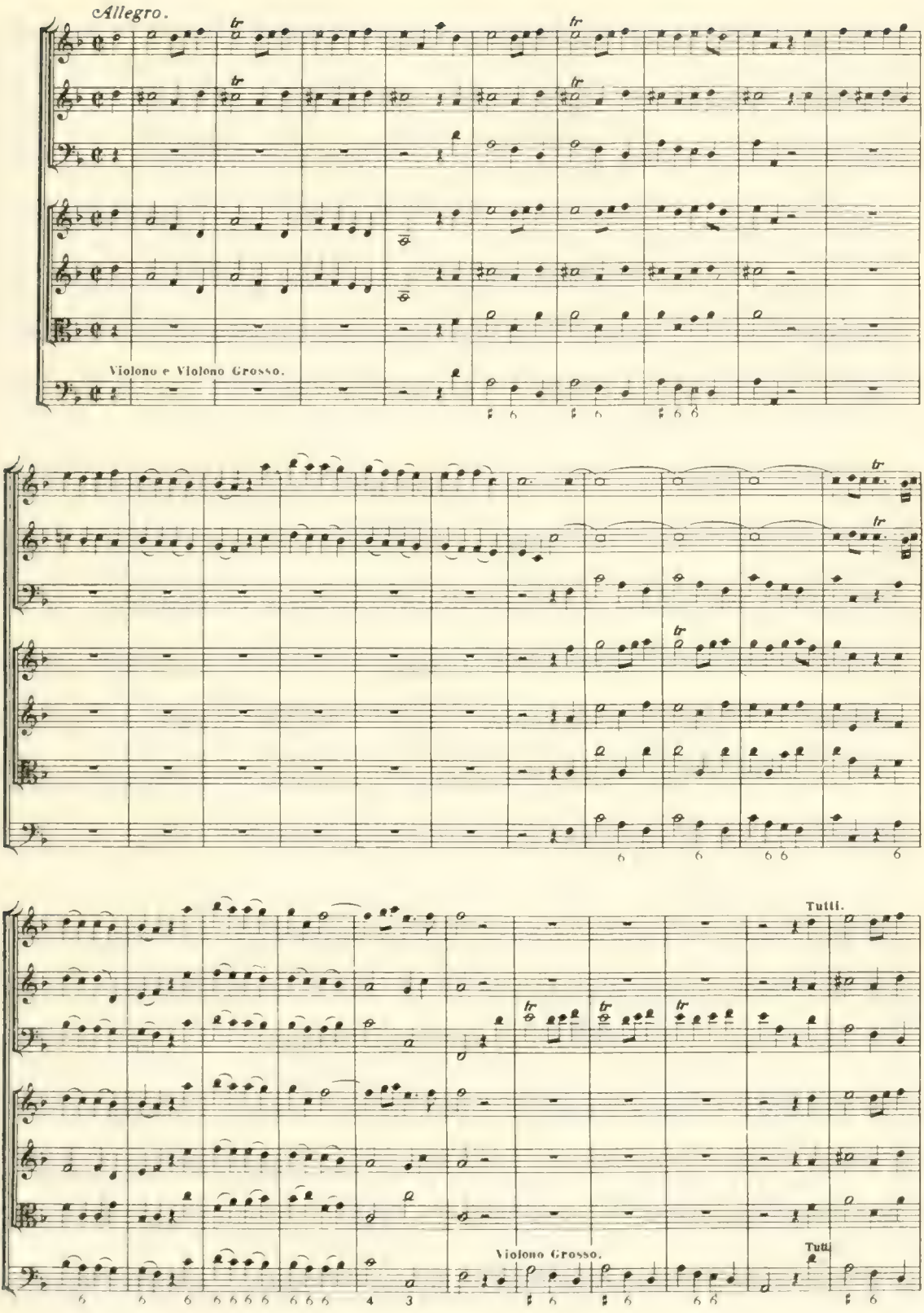

Tutti
Tutti
Ob.s Viol
Viol.s Ob.
Tutti
Tutti
Ob.s Viol
Viol.s Ob
Tutti
Tutti
Lentement
1.
Ob.s Viol
Viol.s Ob
2.

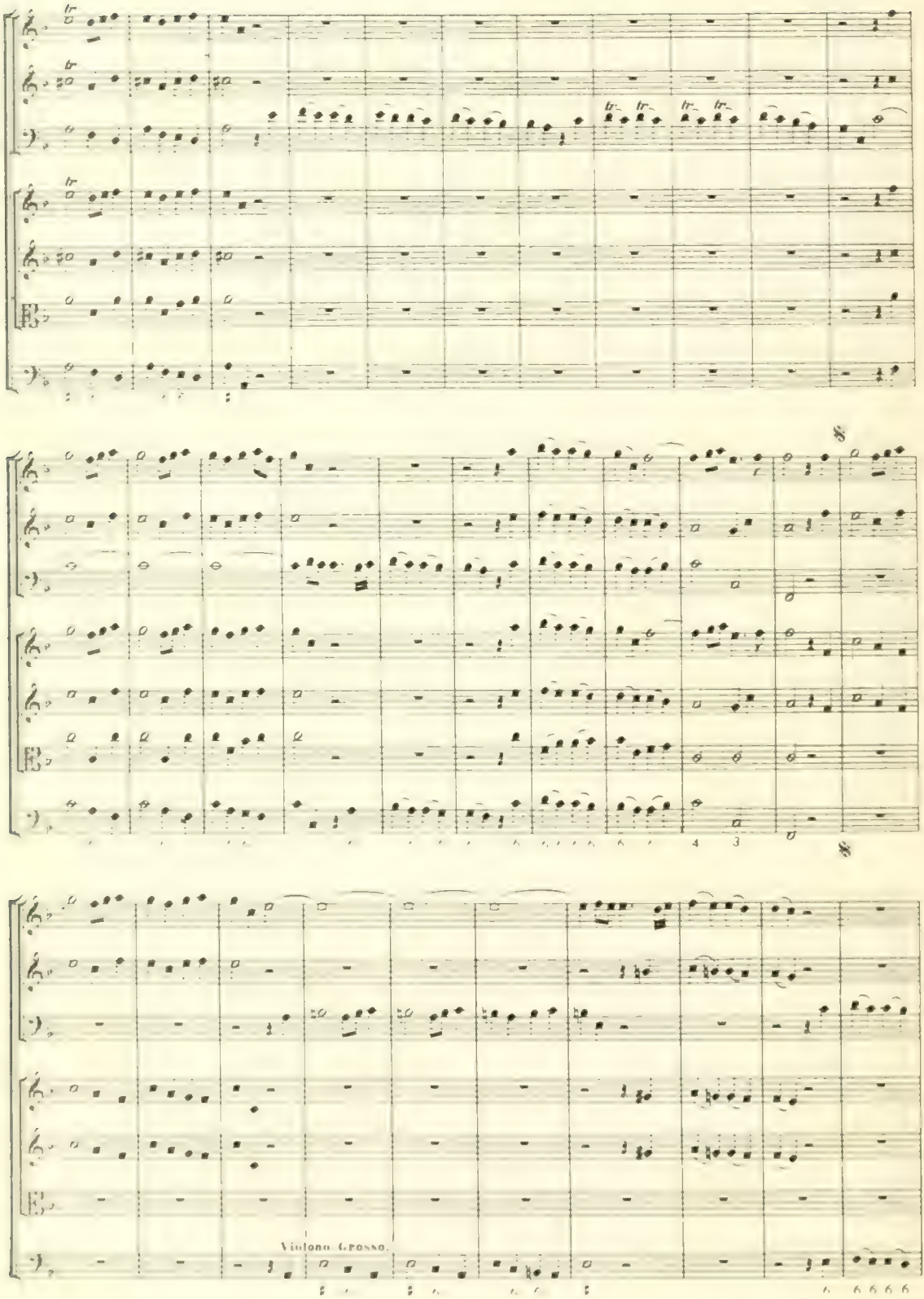

Largo.
Oboe I.
Oboe II.
Bassons.
Violino I.
Violino II.
Viola.
Continuo.

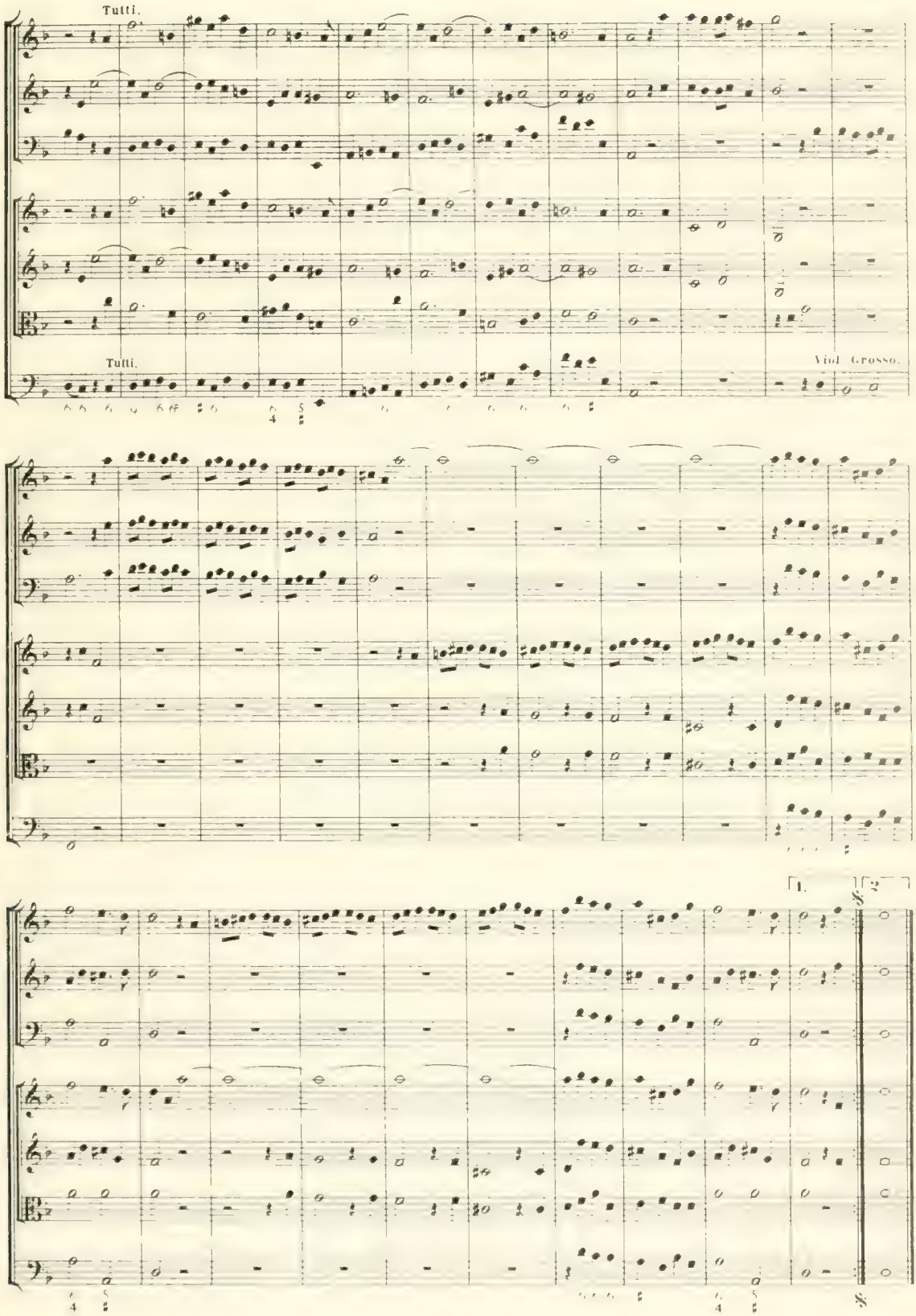

(Fine.)

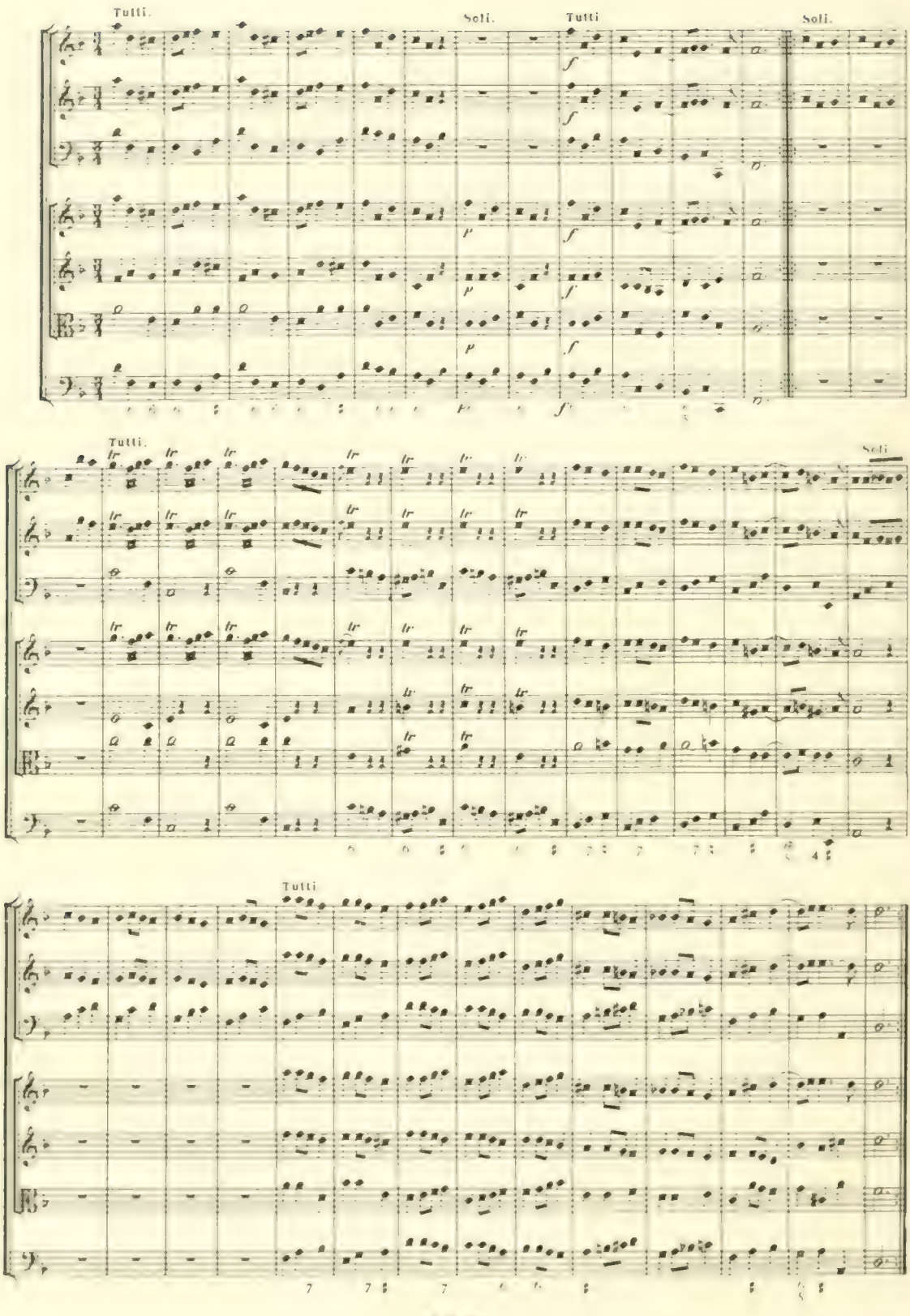


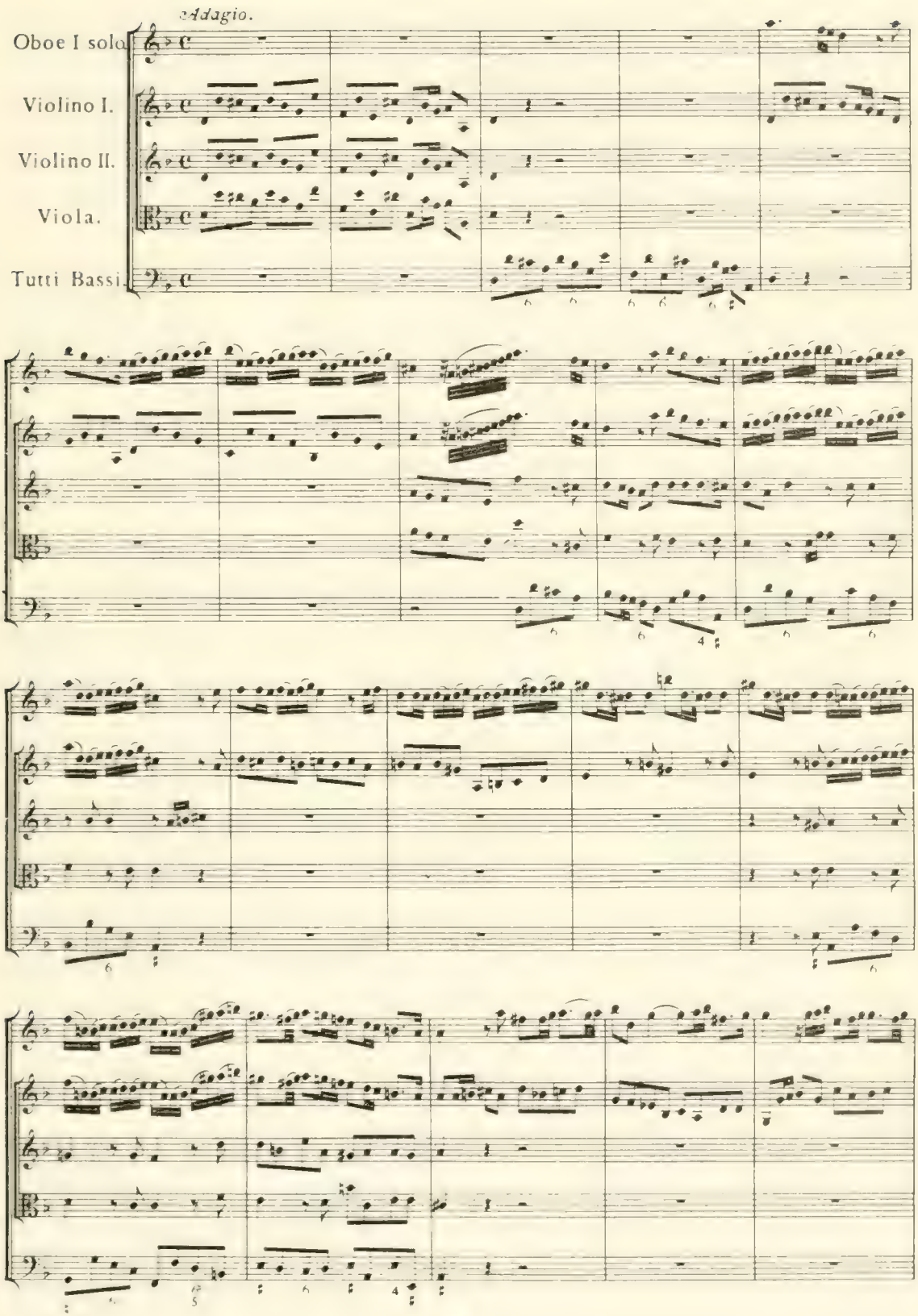

Dal Segno.

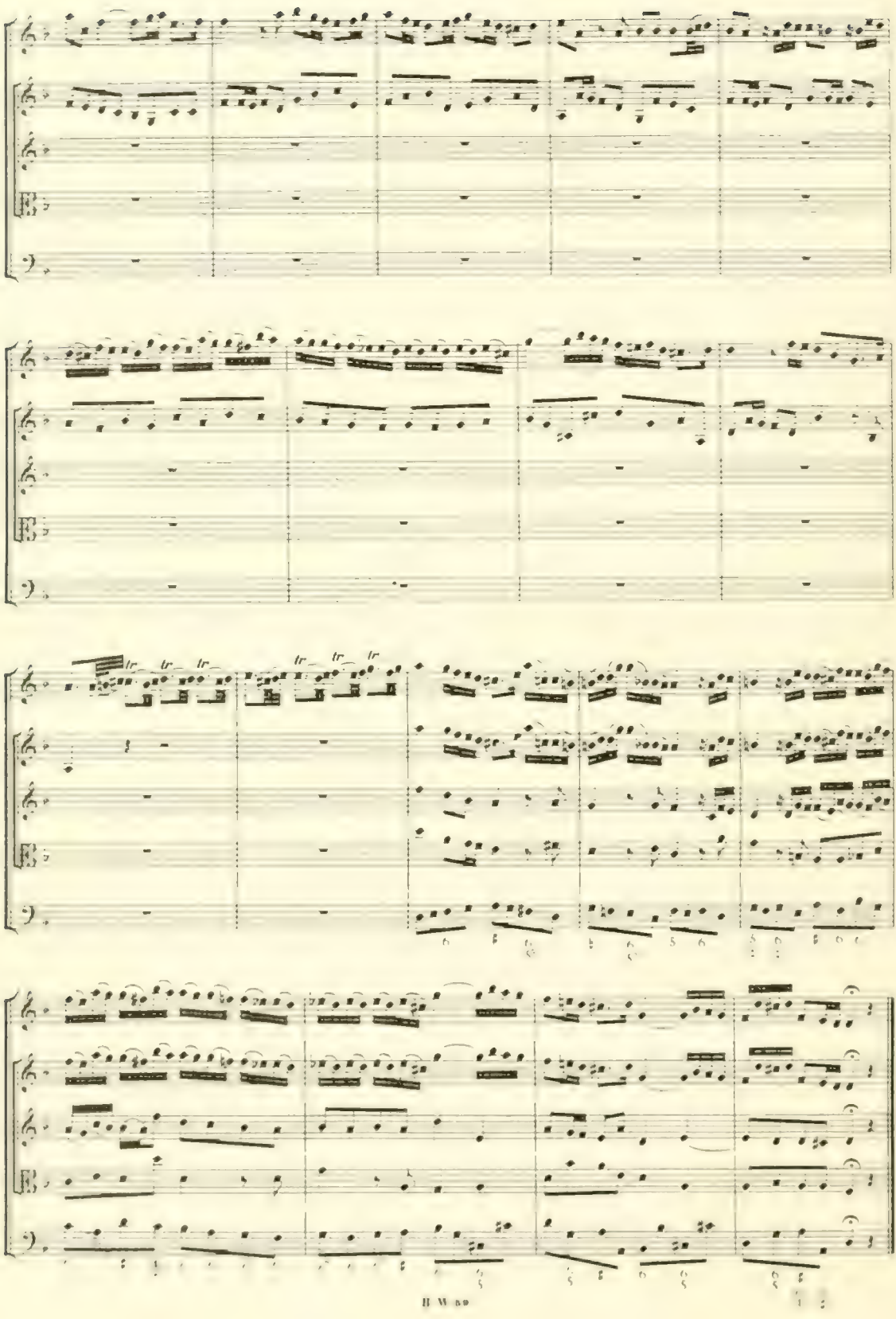

Allegro.
Violono e Violono Grosso.
Tutti.
Violono Grosso.
Tutti

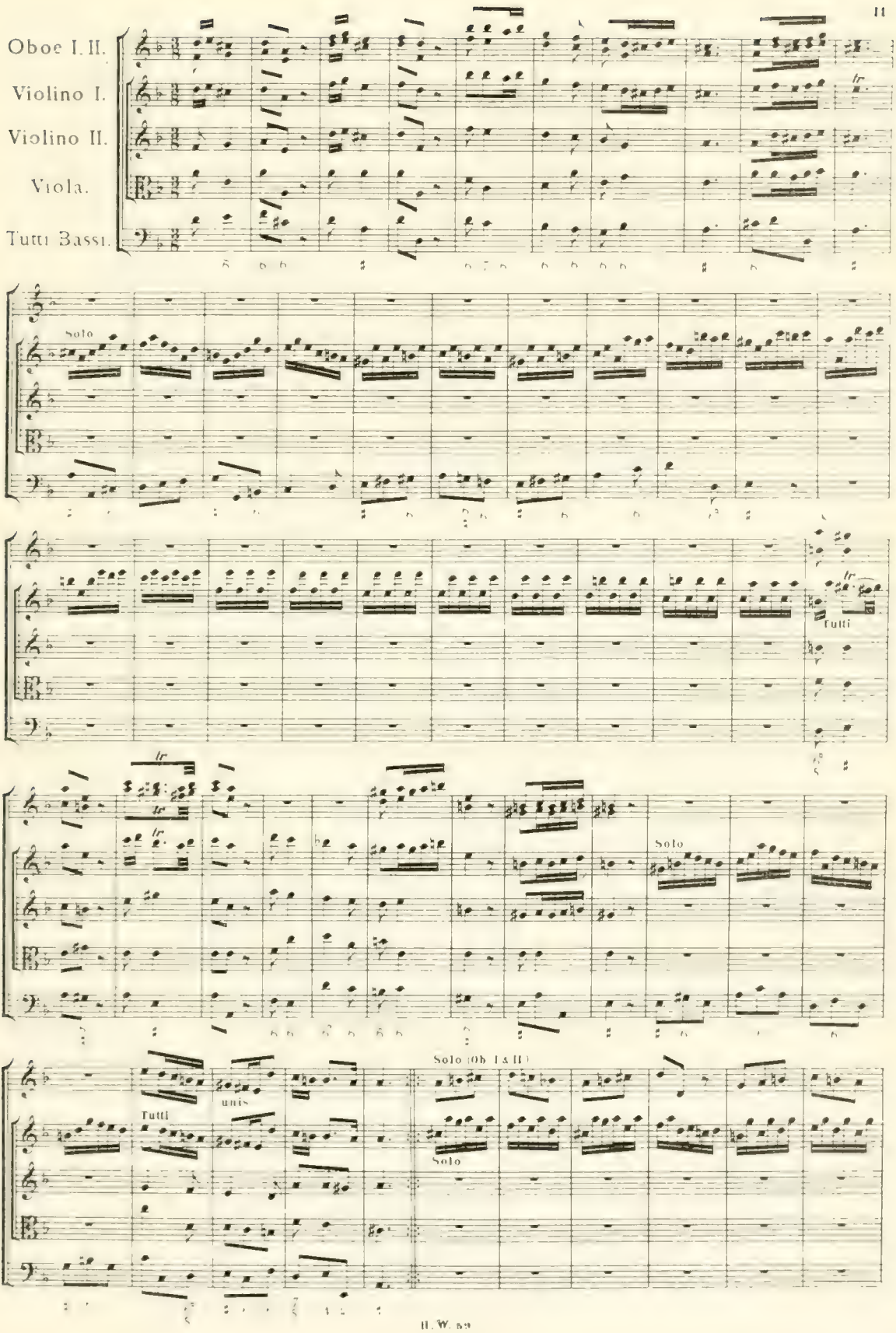

8
8
Violono Grosso.

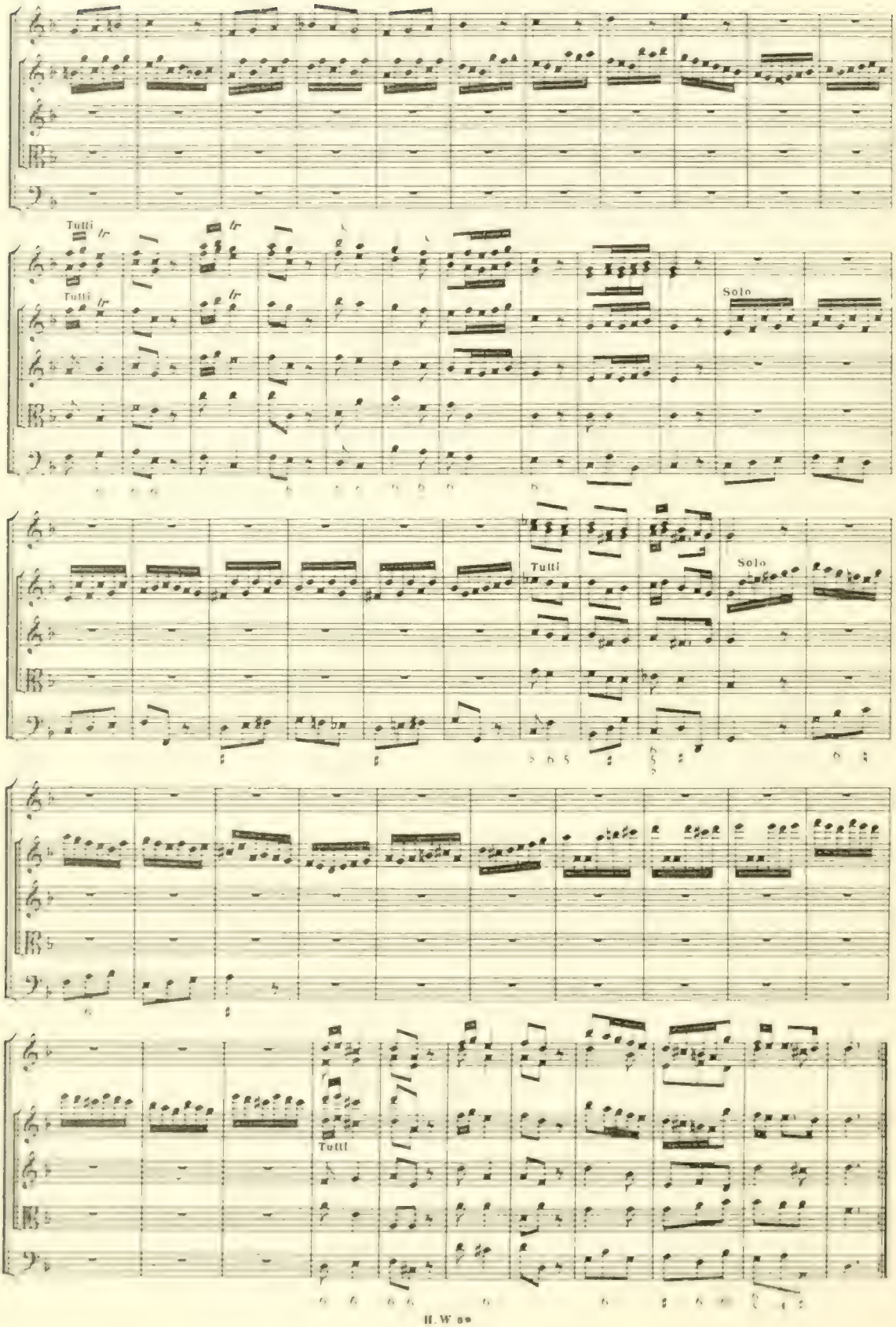

Tutti.
Tutti.
Viol. Grosso.
1.
2.


Tutti.
Soli.
Tutti
Soli.
Tutti.
Soli
Tutti
H. W. 89


Adagio.
Oboe I solo.
Violino I.
Violino II.
Viola.
Tutti Bassi.




Oboe I. II.
Violino I.
Violino II.
Viola.
Tutti Bassi.
Solo
tr
Tutti
Solo
Solo (Ob I & II)
Tutti
unis
Solo

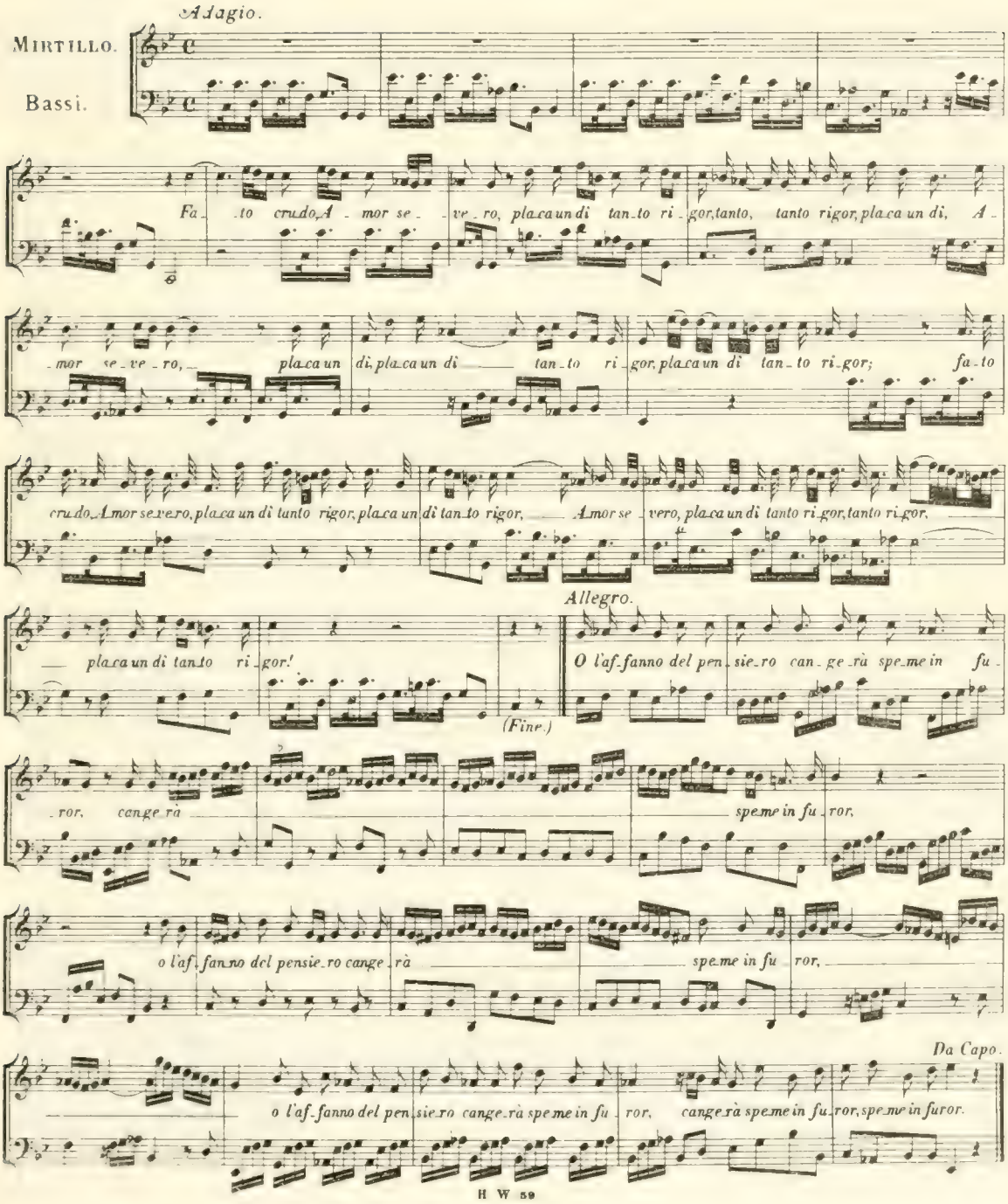

Tutti
Tutti
Solo
Tutti
Solo
Tutti

ATTO PRIMO

Paese d'Arcadia con boschetti, fontane etc.

SCENA I.

MIRTILLO solo.



Mirtillo

Ah! nò, sia pur pie | to sa, oh cru de le A ma- | -ril li, che mal gra-do al de-

[illegible] stante Voi

dun-que, a-mi che pian-te, [illegible]

tà del-le mie pe-ne! | di-te, di-te mi al | men, [illegible]

Violini e Ob

(Violini) unisoni.

(Viola.)

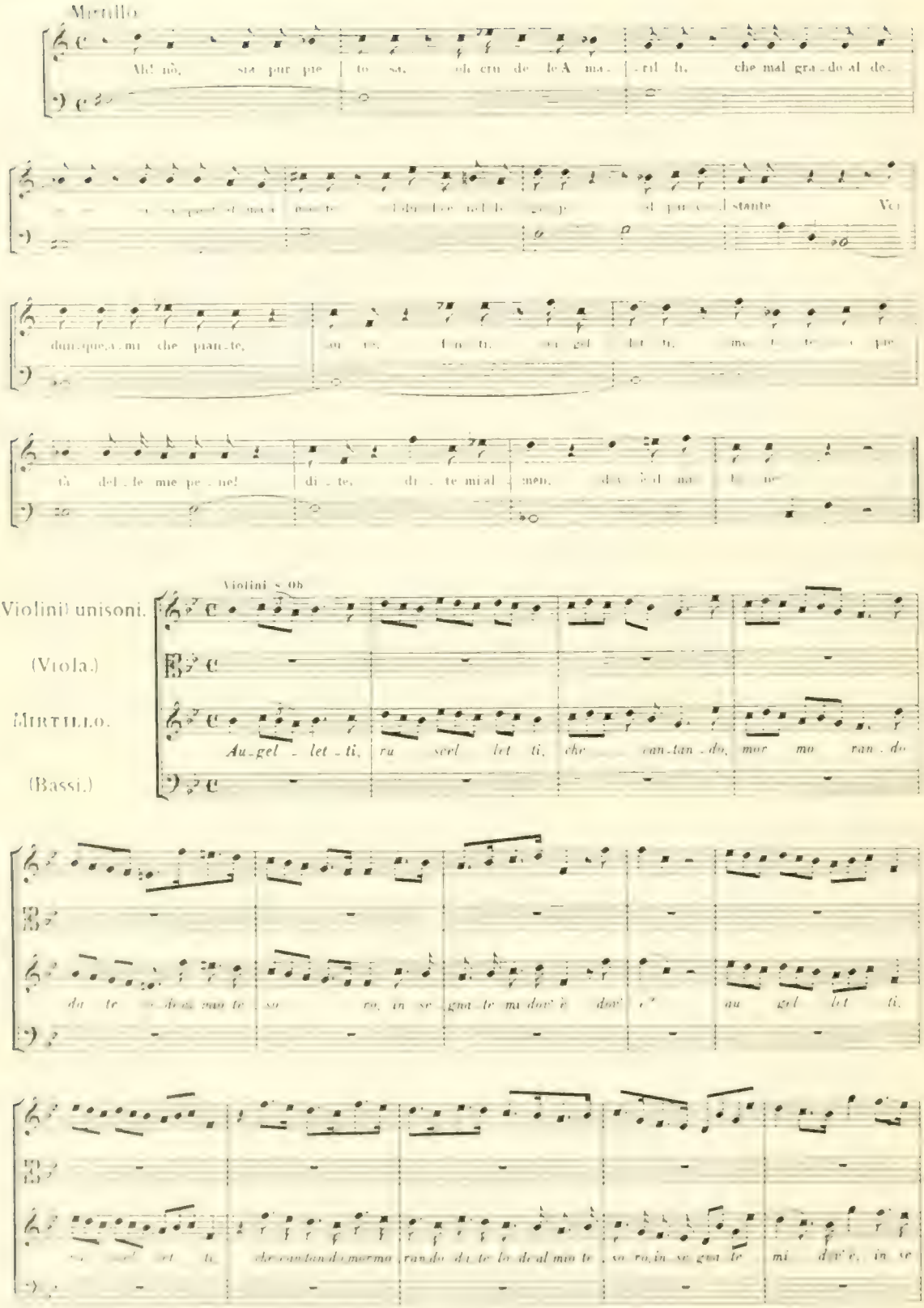
MIRTILLO.

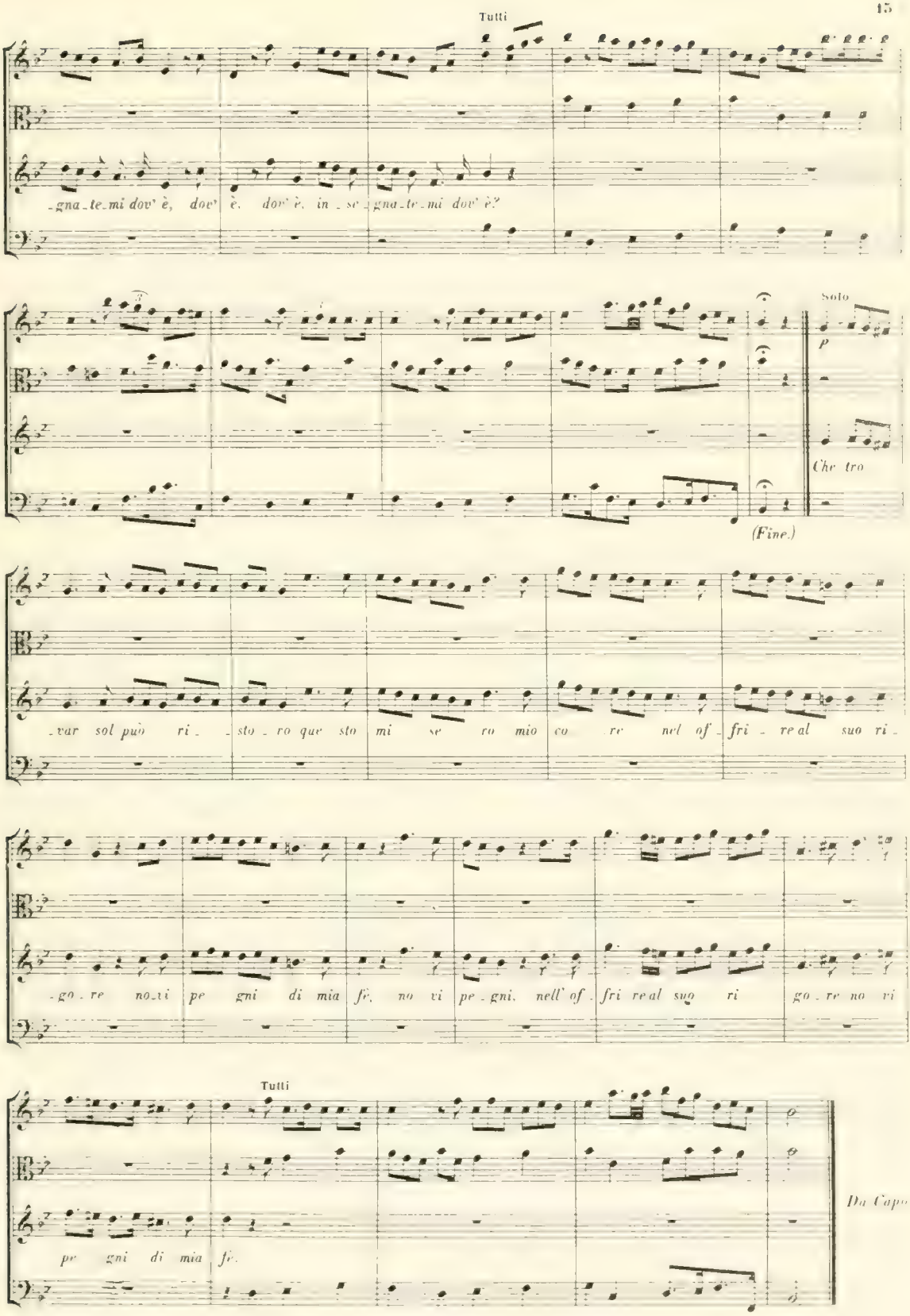
(Bassi.)

Au-gel-let-ti, ru scel let ti, che can-tan-do, mor mo ran-do

da te [illegible] mio te so ro, in se gna-te mi dov' è dov' è? au gel let ti,

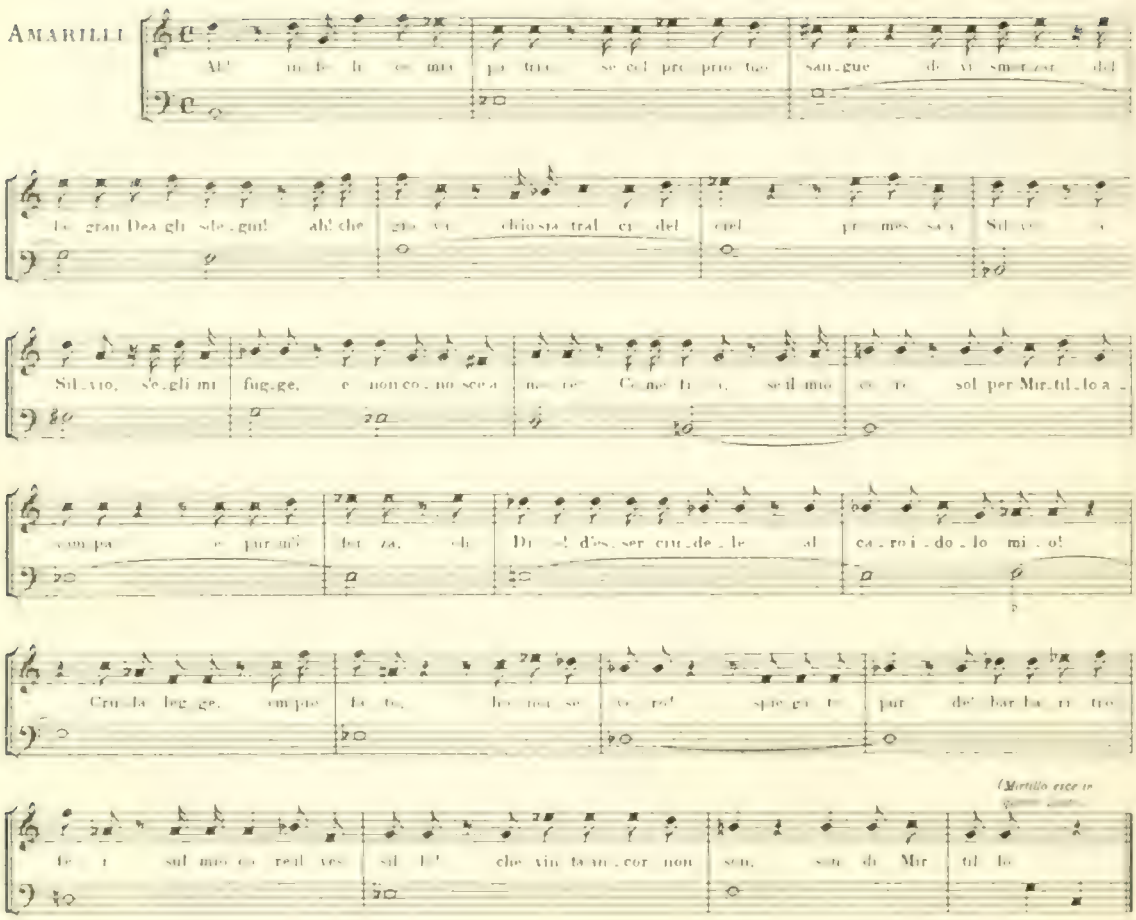
[illegible] let ti, che can-tan-do mor mo ran-do da te lo de al mio te so ro, in se gna te mi dov' è, in se




Tutti
-gna-te-mi dov' è, dov' è, dov' è, in-se-gna-te-mi dov' è?
Solo
p
Che tro
(Fine.)
-var sol può ri-sto-ro que sto mi se ro mio co re nel of-fri-re al suo ri-
-go-re no-vi pe gni di mia fè, no vi pe-gni, nell' of-fri re al suo ri go-re no vi
Tutti
pe gni di mia fè.
Da Capo

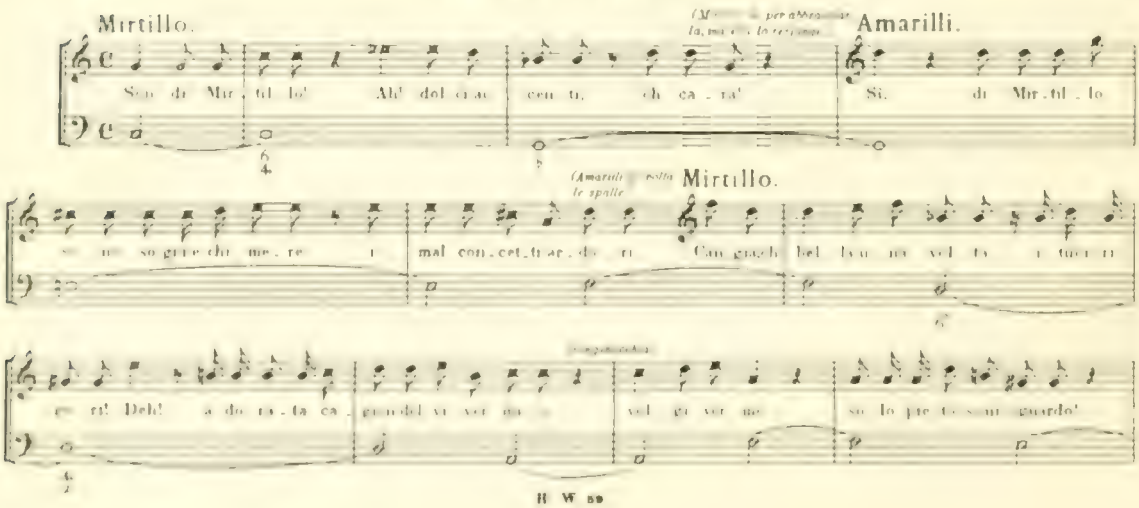
SCENA II.

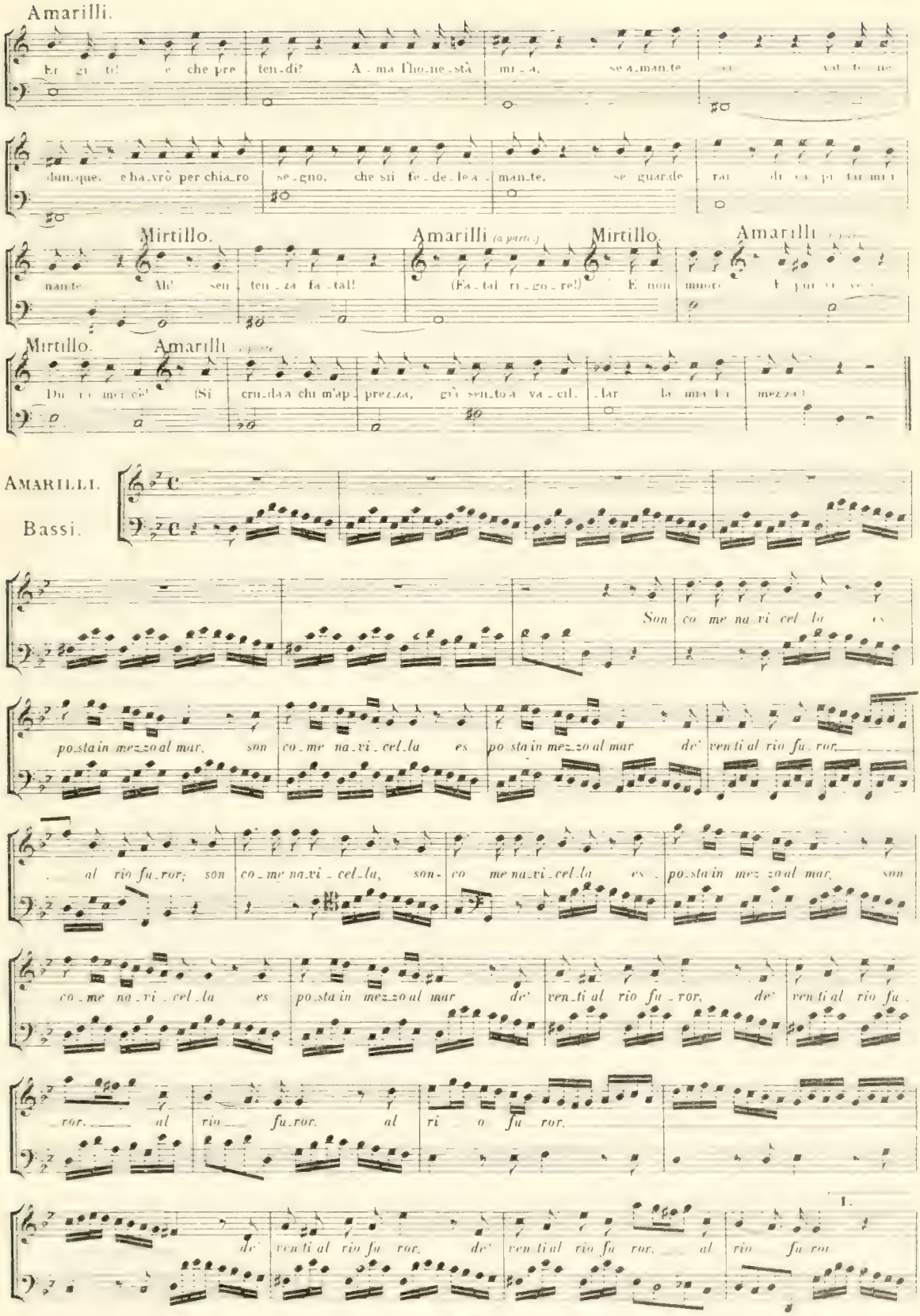
AMARILLI sola.

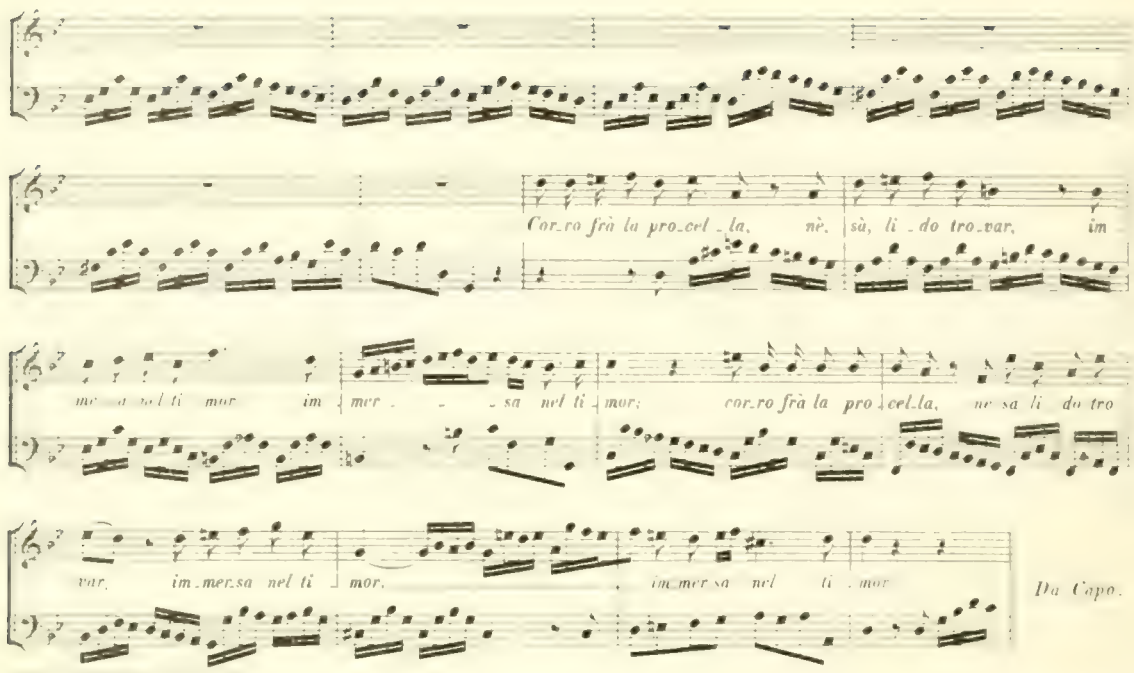


SCENA III.

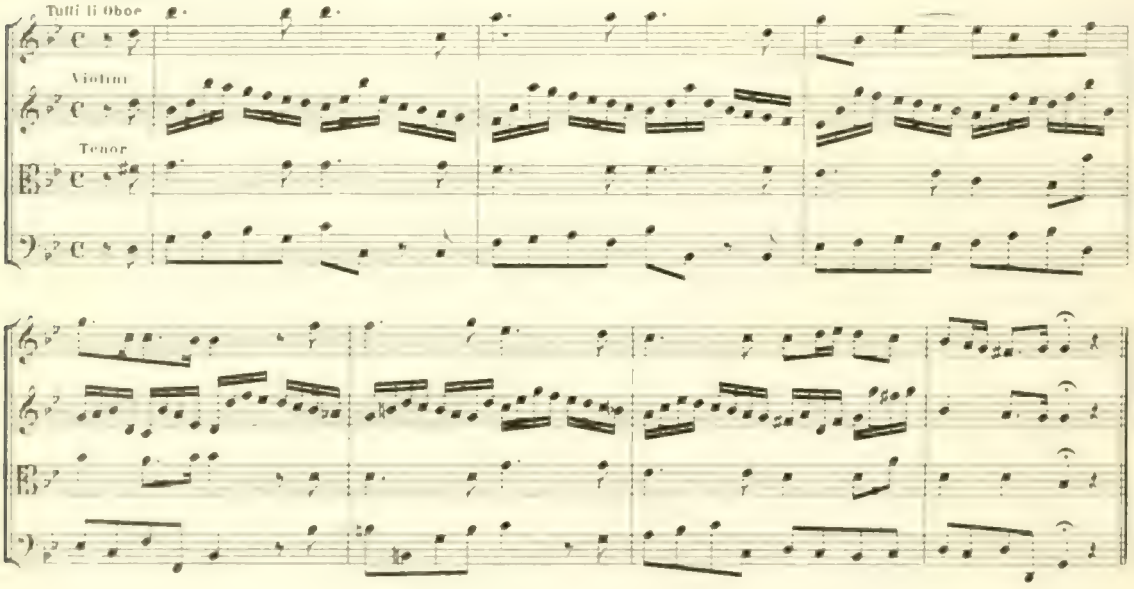
MIRTILLO, e AMARILLI.




Amarilli.
Mirtillo.
Amarilli (a parte.)
Mirtillo.
Amarilli
Mirtillo.
Amarilli
Amarilli.
Bassi.
1.

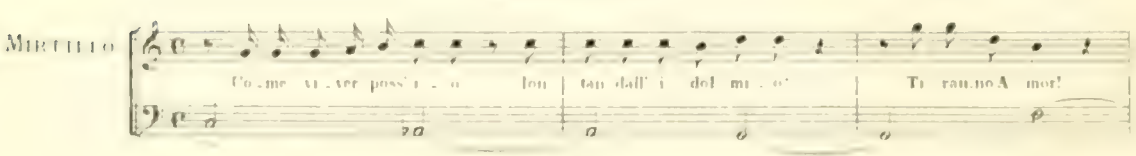


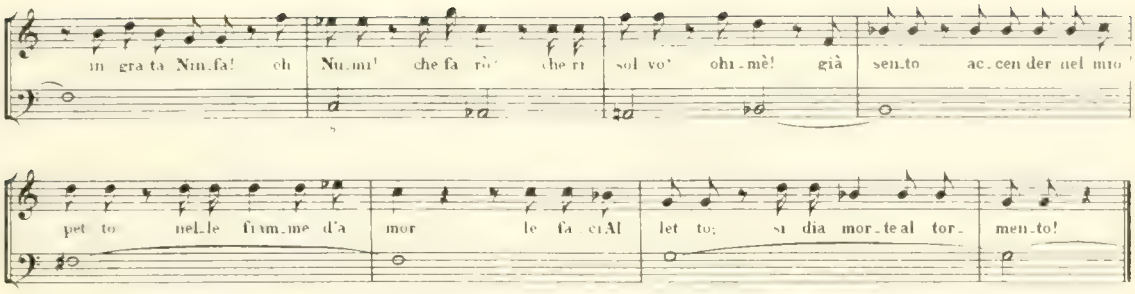
2. Ritornello



SCENA IV.

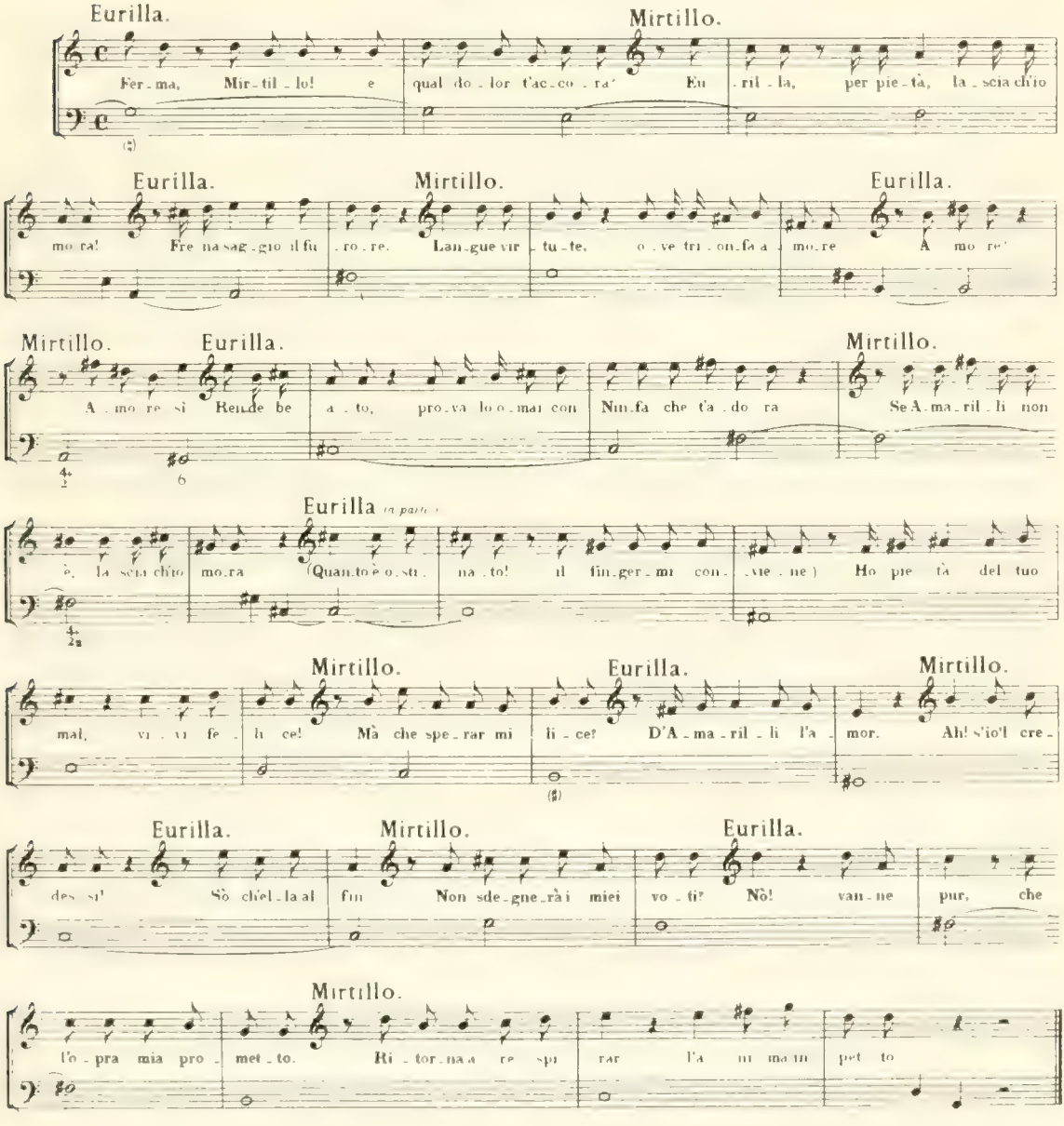
MIRTILLO solo

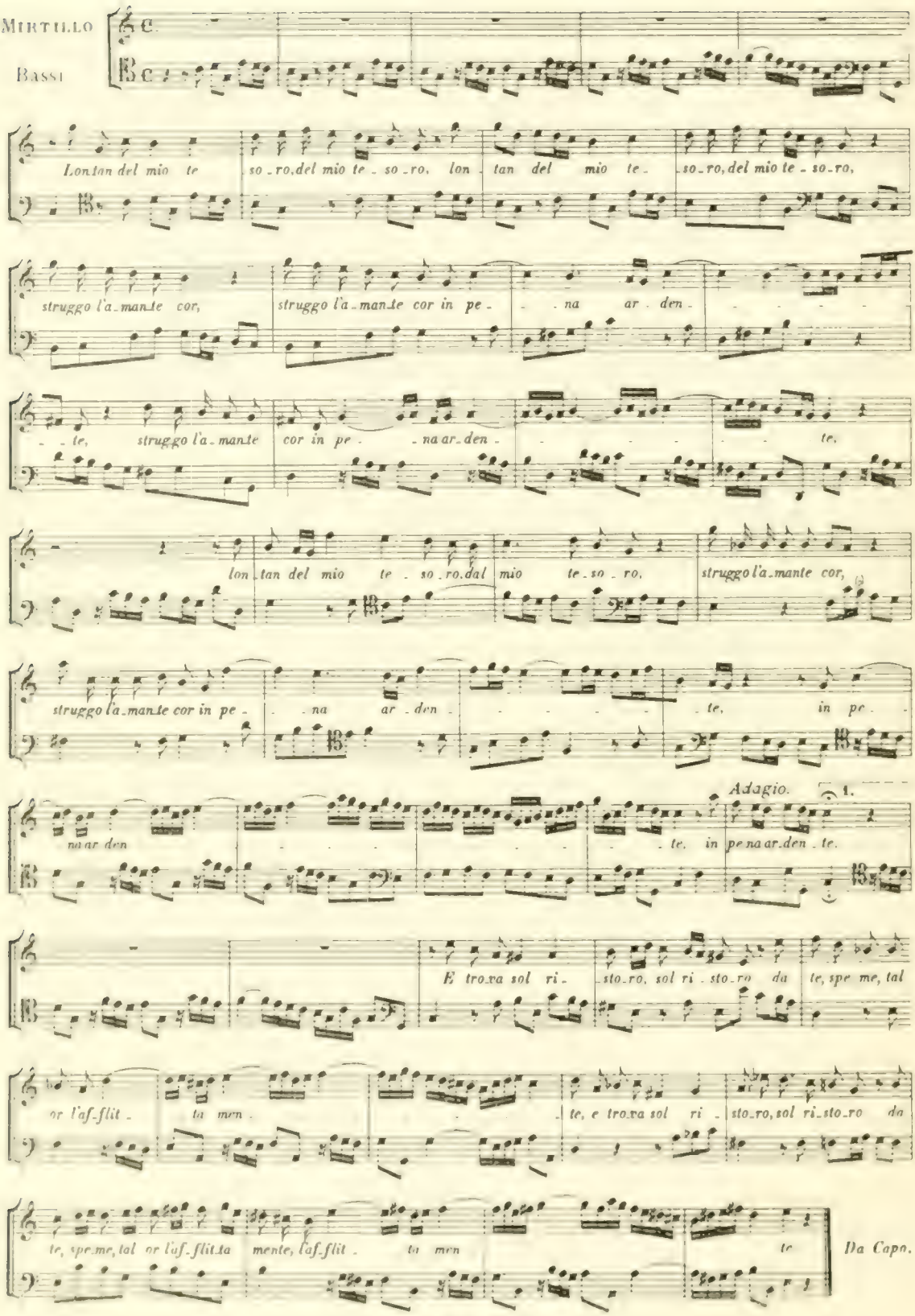




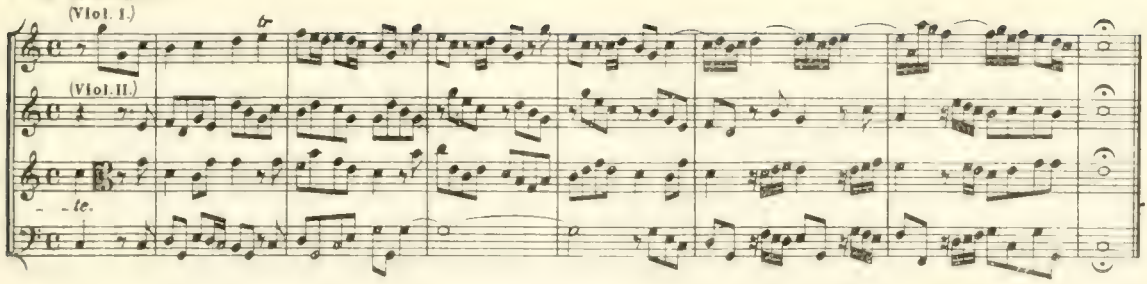
SCENA V.

Eurilla, e Mirtillo.




Mirtillo
Bassi
Lontan del mio te so_ro, del mio te_so_ro, lon_tan del mio te_so_ro, del mio te_so_ro,
struggo l'a_mante cor, struggo l'a_mante cor in pe_na ar_den_te,
struggo l'a_mante cor in pe_na ar_den_te, lon_tan del mio te_so_ro, dal mio te_so_ro, struggo l'a_mante cor,
struggo l'a_mante cor in pe_na ar_den_te, in pe_na ar_den_te, in pe_na ar_den_te.
Adagio.
E trova sol ri_sto_ro, sol ri_sto_ro da te, spe_me, tal
or l'af_flit_ta men_te, e trova sol ri_sto_ro, sol ri_sto_ro da
te, spe_me, tal or l'af_flit_ta mente, l'af_flit_ta men_te
Da Capo.

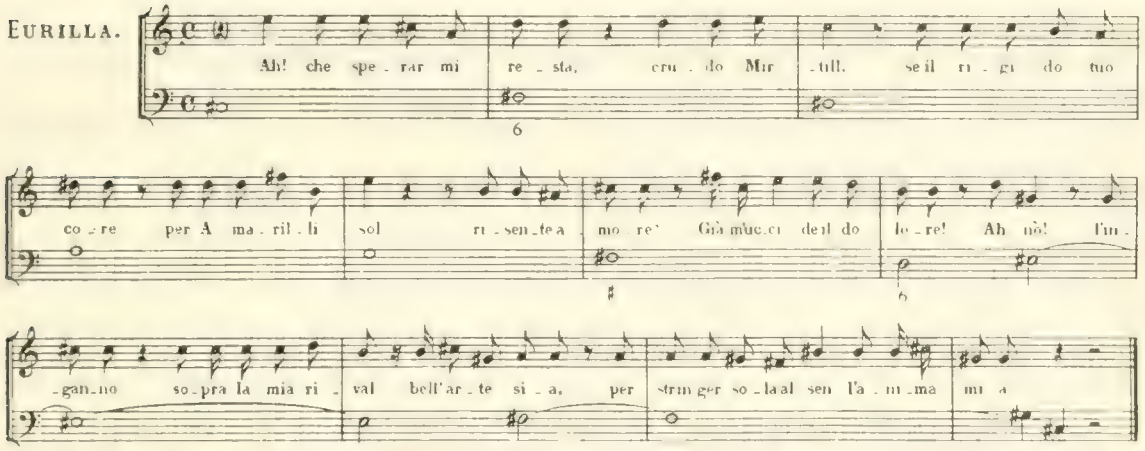
2. Ritornello.

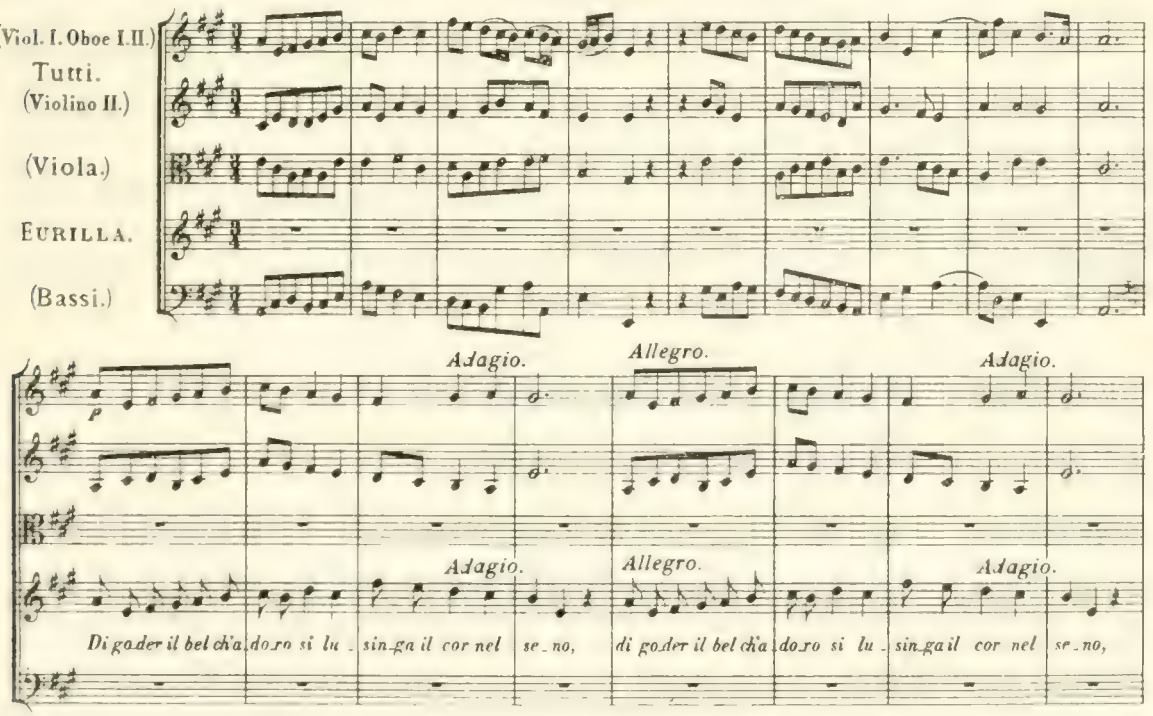


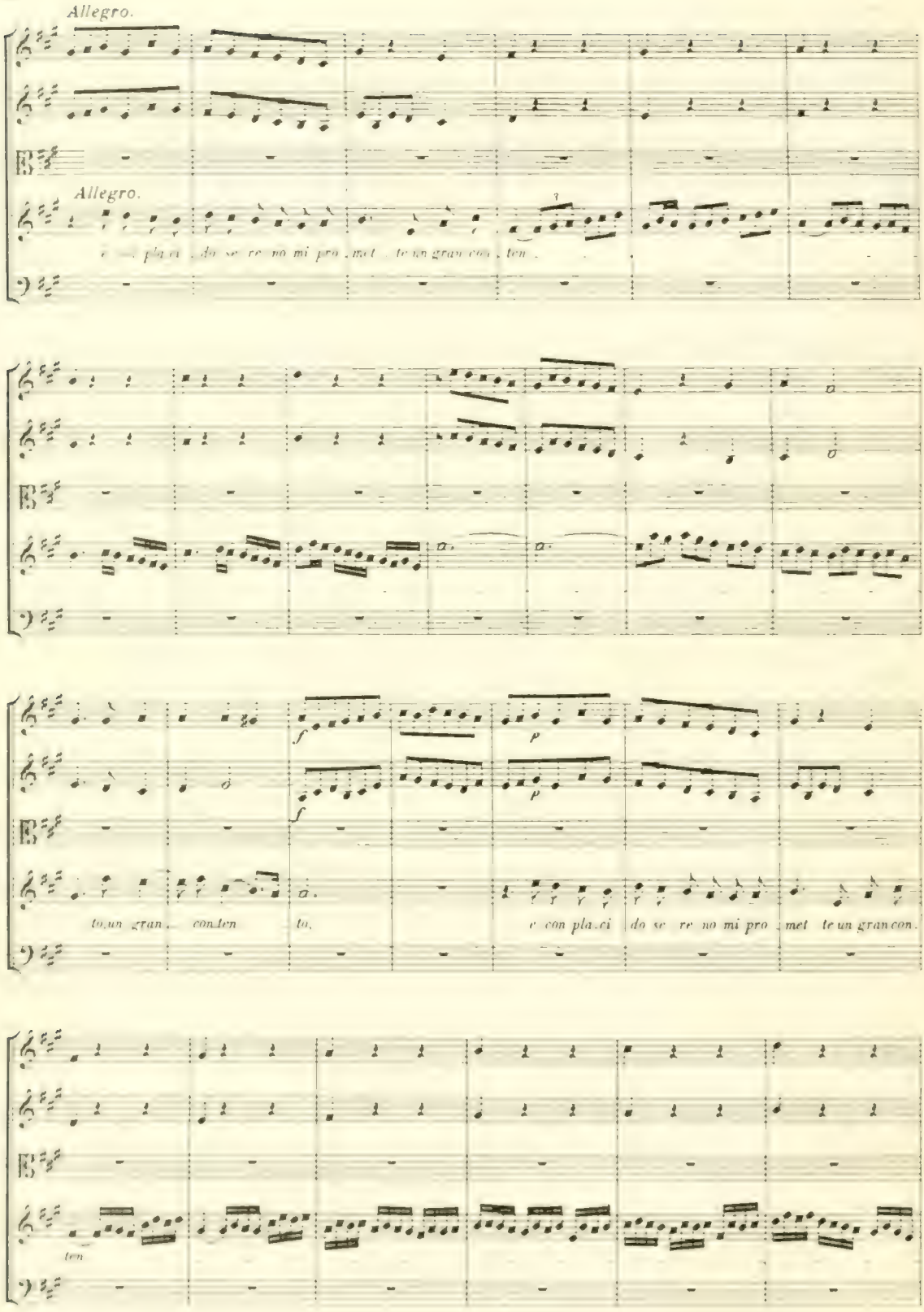
SCENA VI.

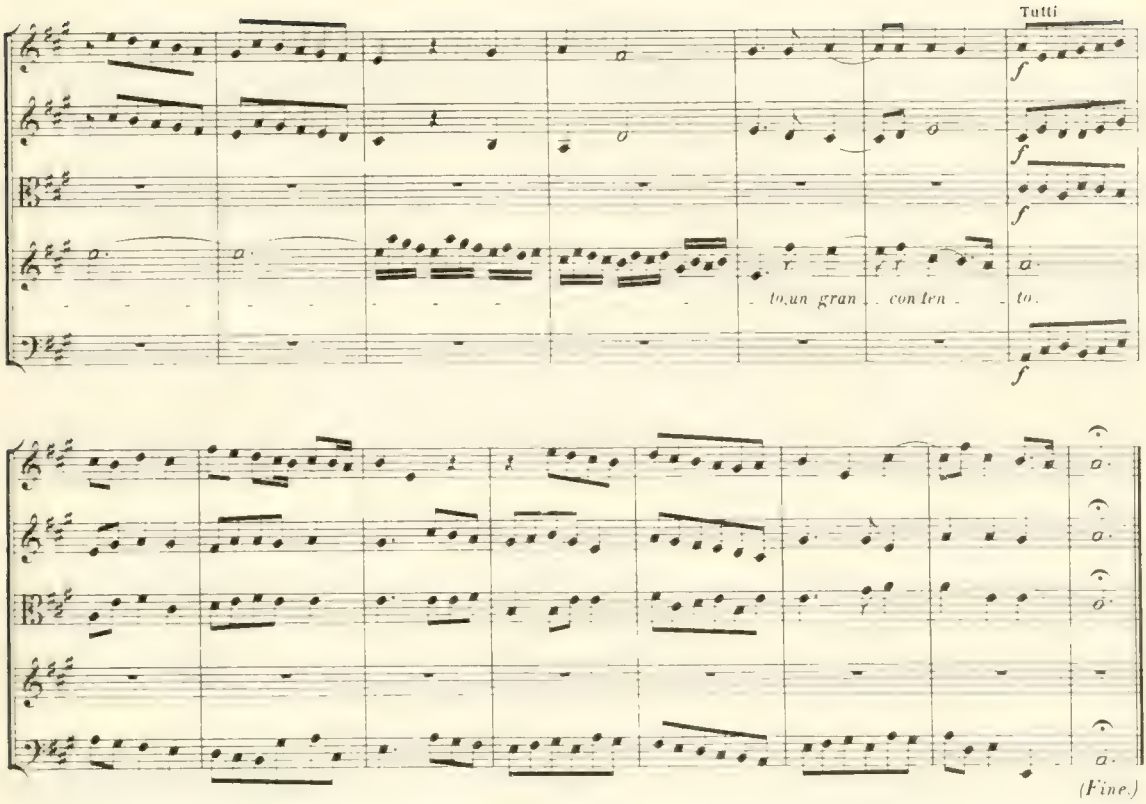
EURILLA sola.

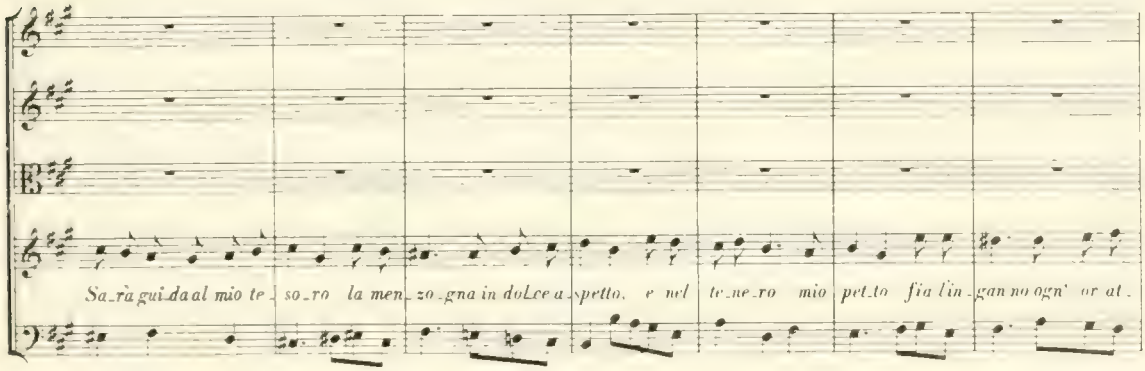
EURILLA.

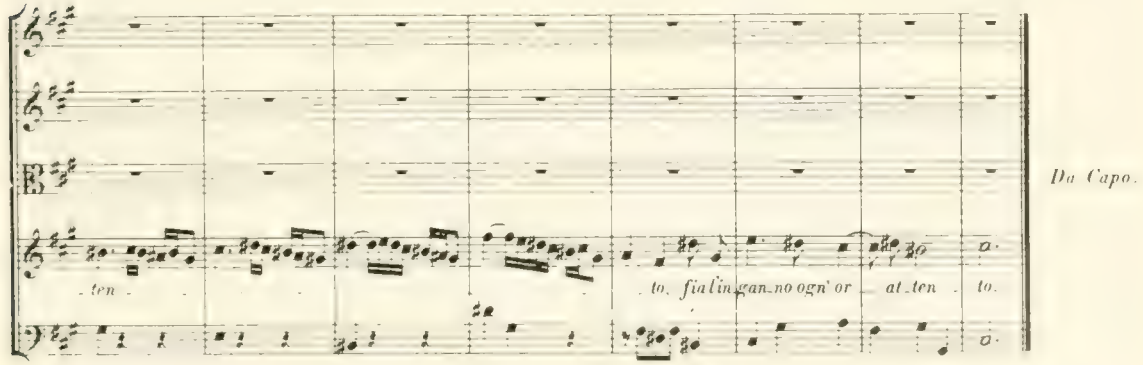





Allegro.
Allegro.
e con pla ci do se re no mi pro met te un gran con ten
to, un gran con ten to,
e con pla ci do se re no mi pro met te un gran con.
ten







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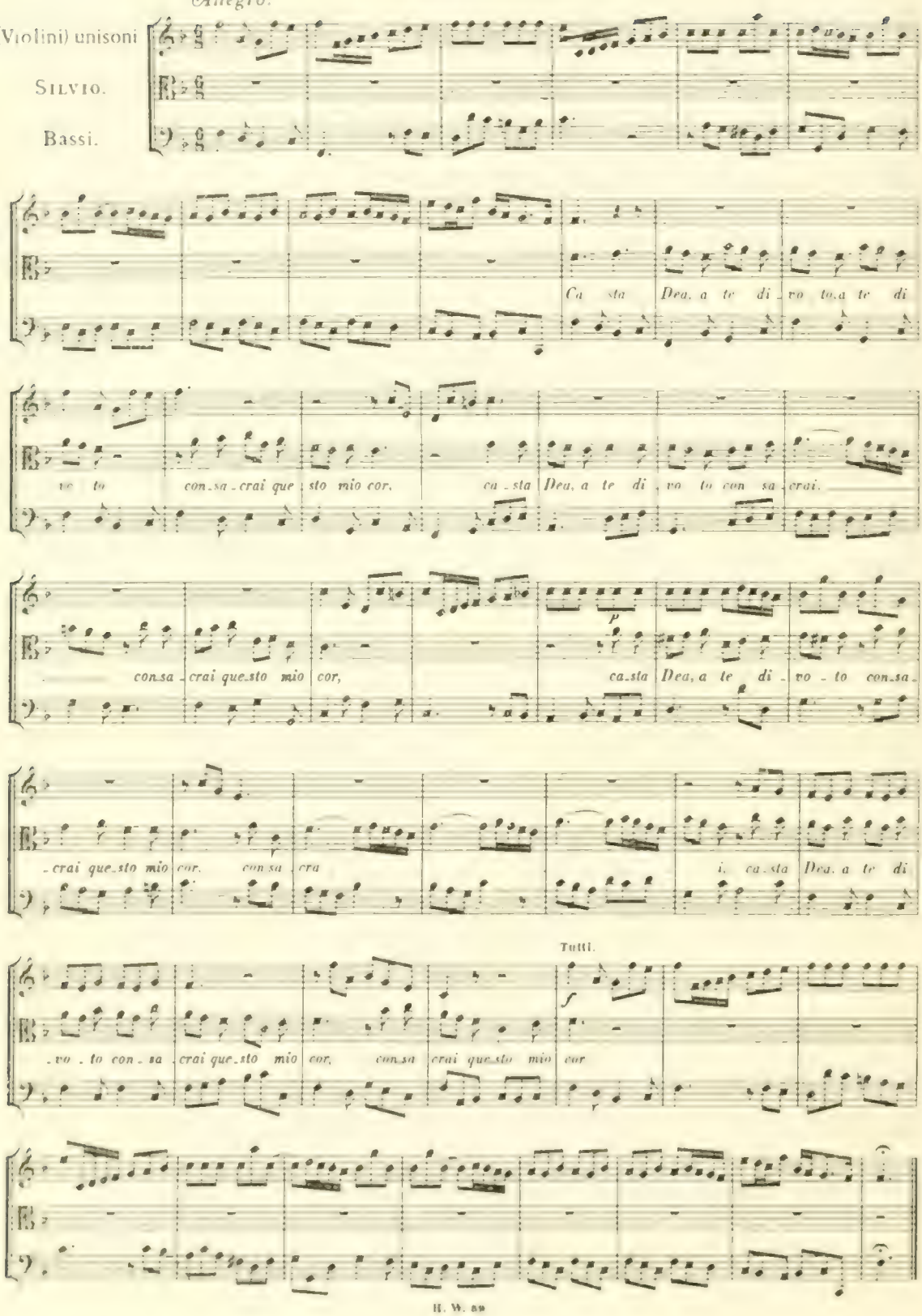
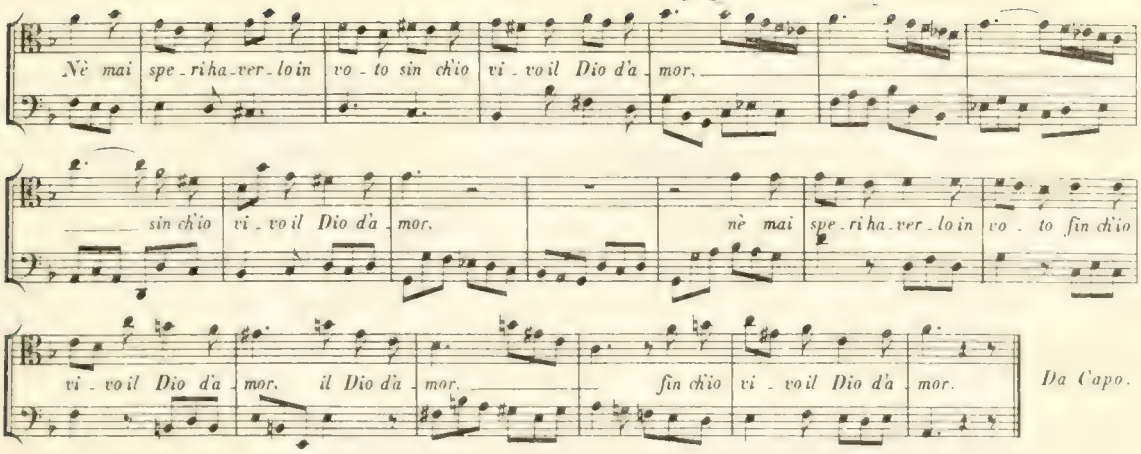
SCENA VII.

SILVIO. (DORINDA nascosta.)

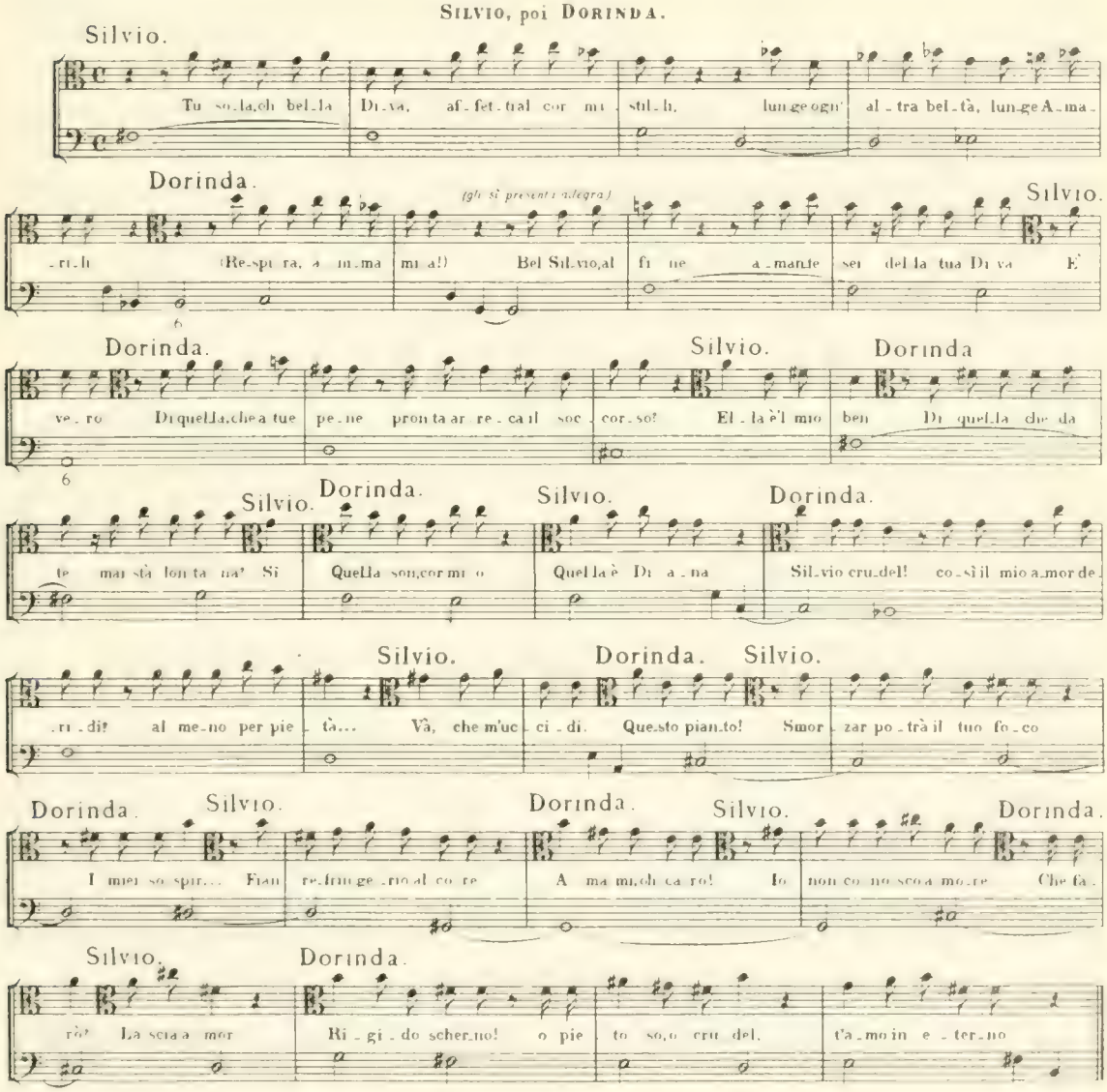
Allegro.

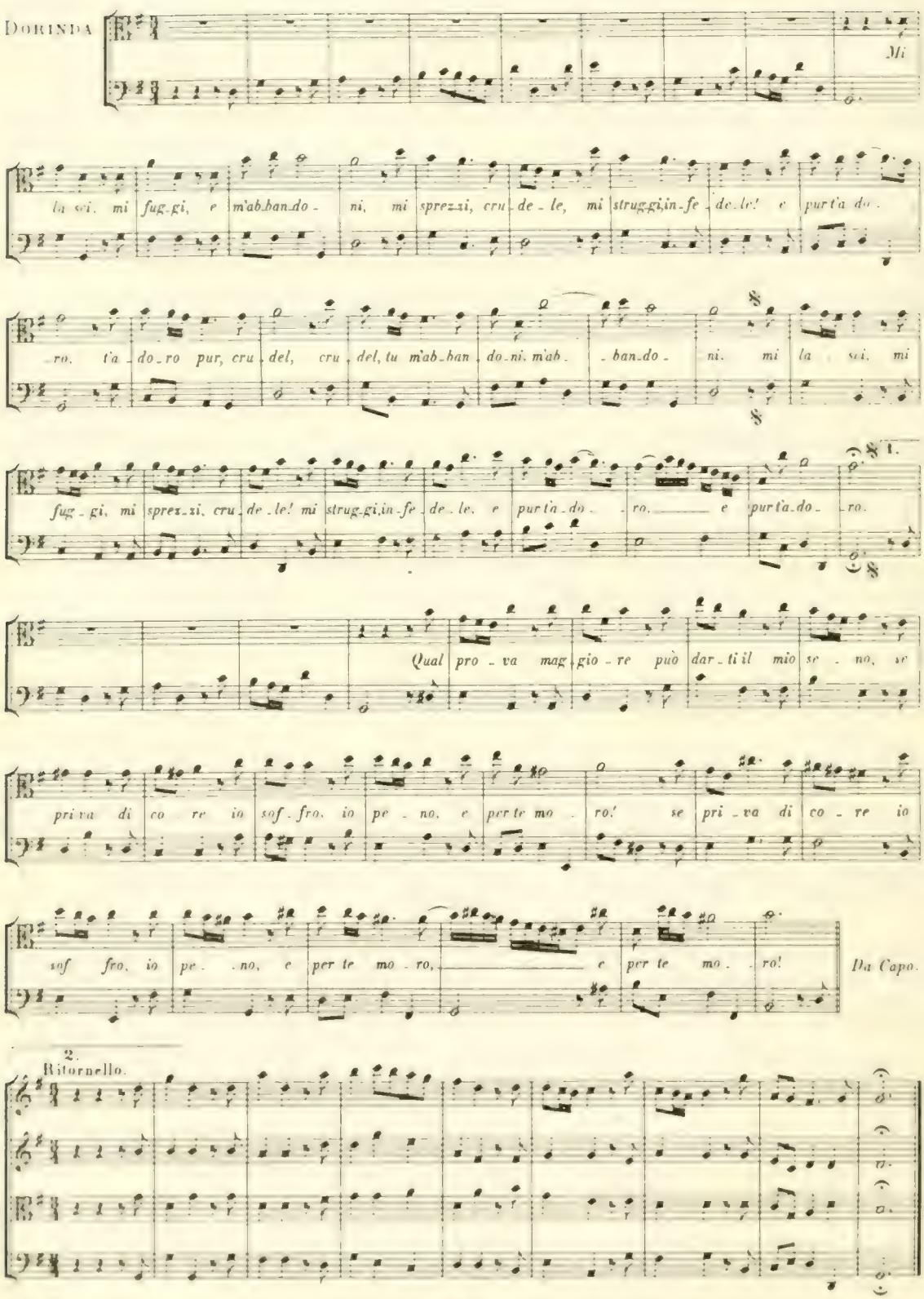




SCENA VII[a]

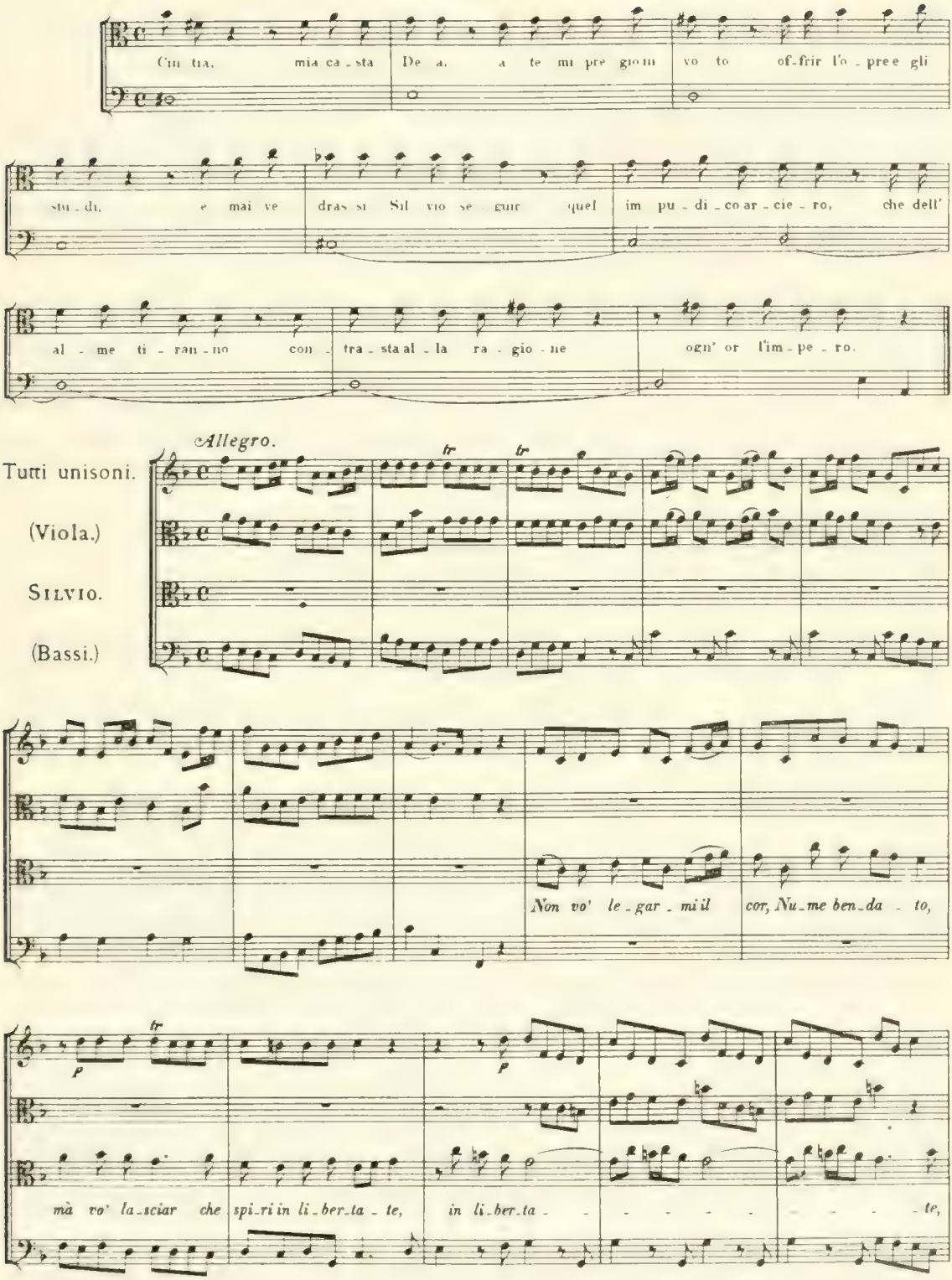
SILVIO, poi DORINDA.

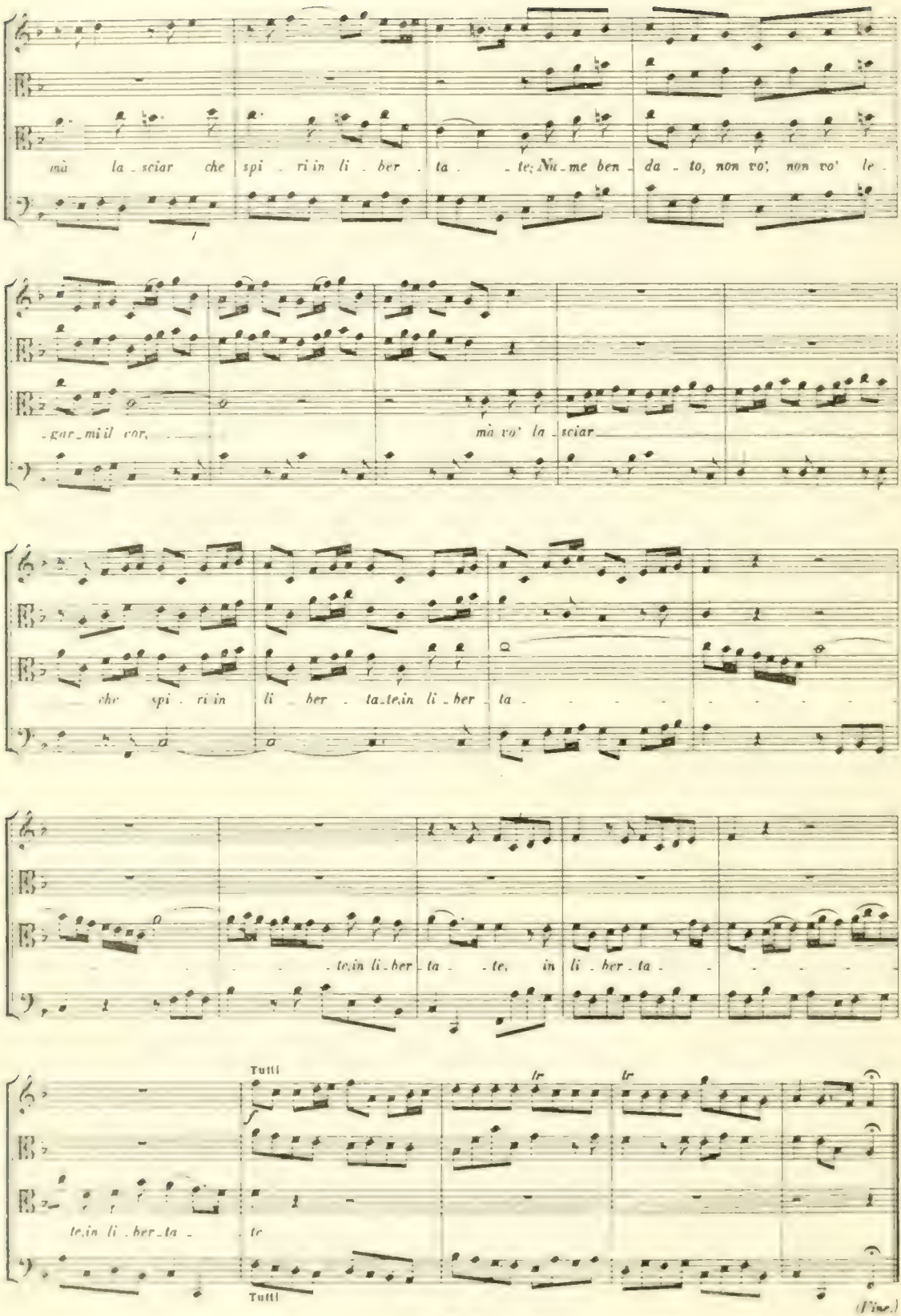


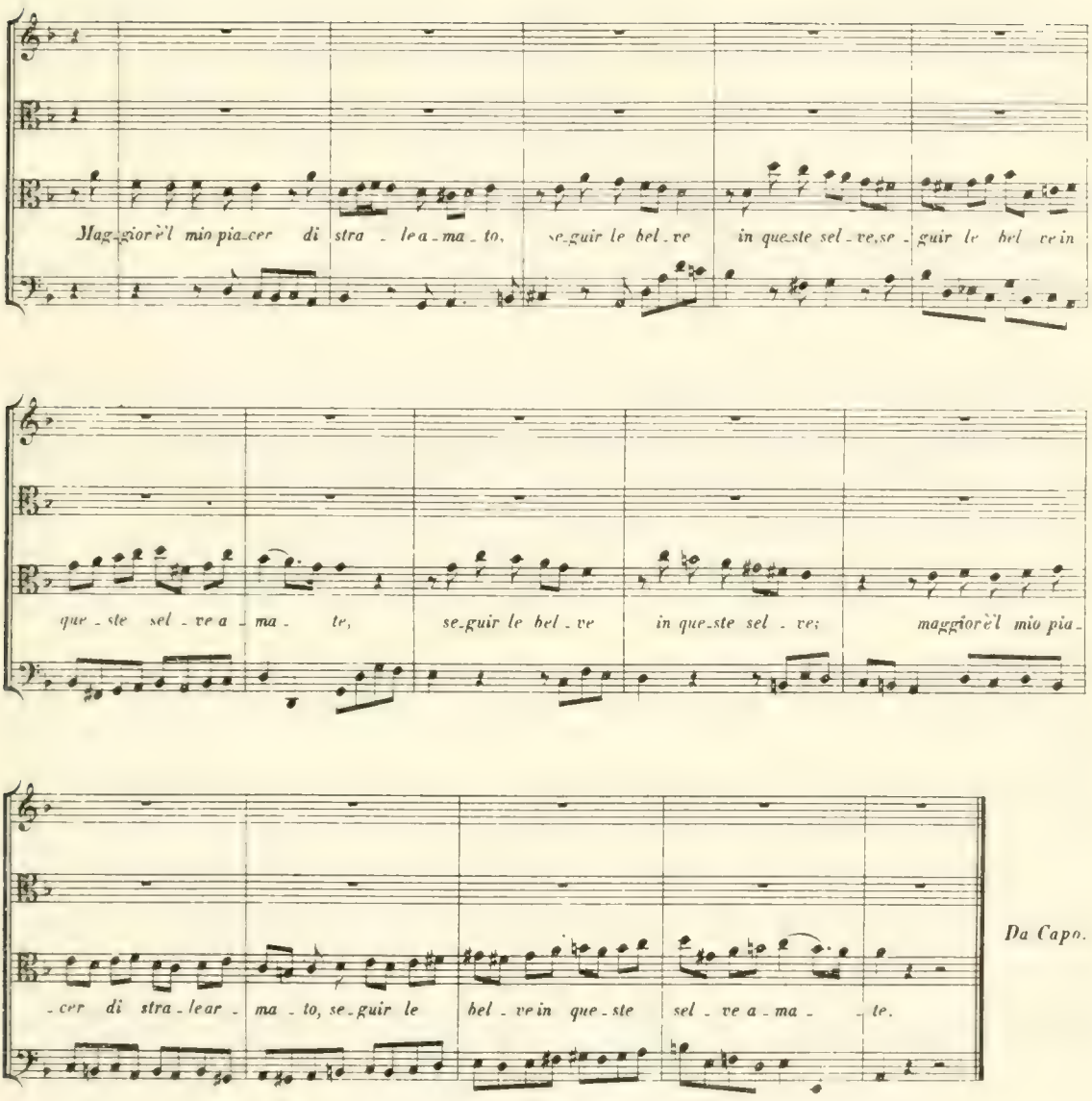

Dorinda
Mi
la sci, mi fug-gi, e m'ab-ban-do - ni, mi sprez-zi, cru - de - le, mi strug-gi,in-fe - de-le! e pur t'a - do -
- ro, t'a - do - ro pur, cru - del, cru - del, tu m'ab-ban - do-ni, m'ab - - ban-do - ni, mi la sci, mi
fug - gi, mi sprez-zi, cru - de-le! mi strug-gi,in-fe - de - le, e pur t'a-do - - ro, e pur t'a-do - ro.
1.
Qual pro - va mag-gio - re può dar - ti il mio se - no, se
pri va di co - re io sof - fro, io pe - no, e per te mo - ro! se pri - va di co - re io
sof fro, io pe - - no, e per te mo - ro, e per te mo - - ro!
Da Capo.
2.
Ritornello.

SCENA VIII.

SILVIO solo.




mà la sciar che spi ri in li ber ta te; Nu me ben da to, non vo', non vo' le
gar mi il cor, mà vo' la sciar
che spi ri in li ber ta te in li ber ta
te in li ber ta te, in li ber ta
Tutti
te in li ber ta te
Tutti
(Fine.)



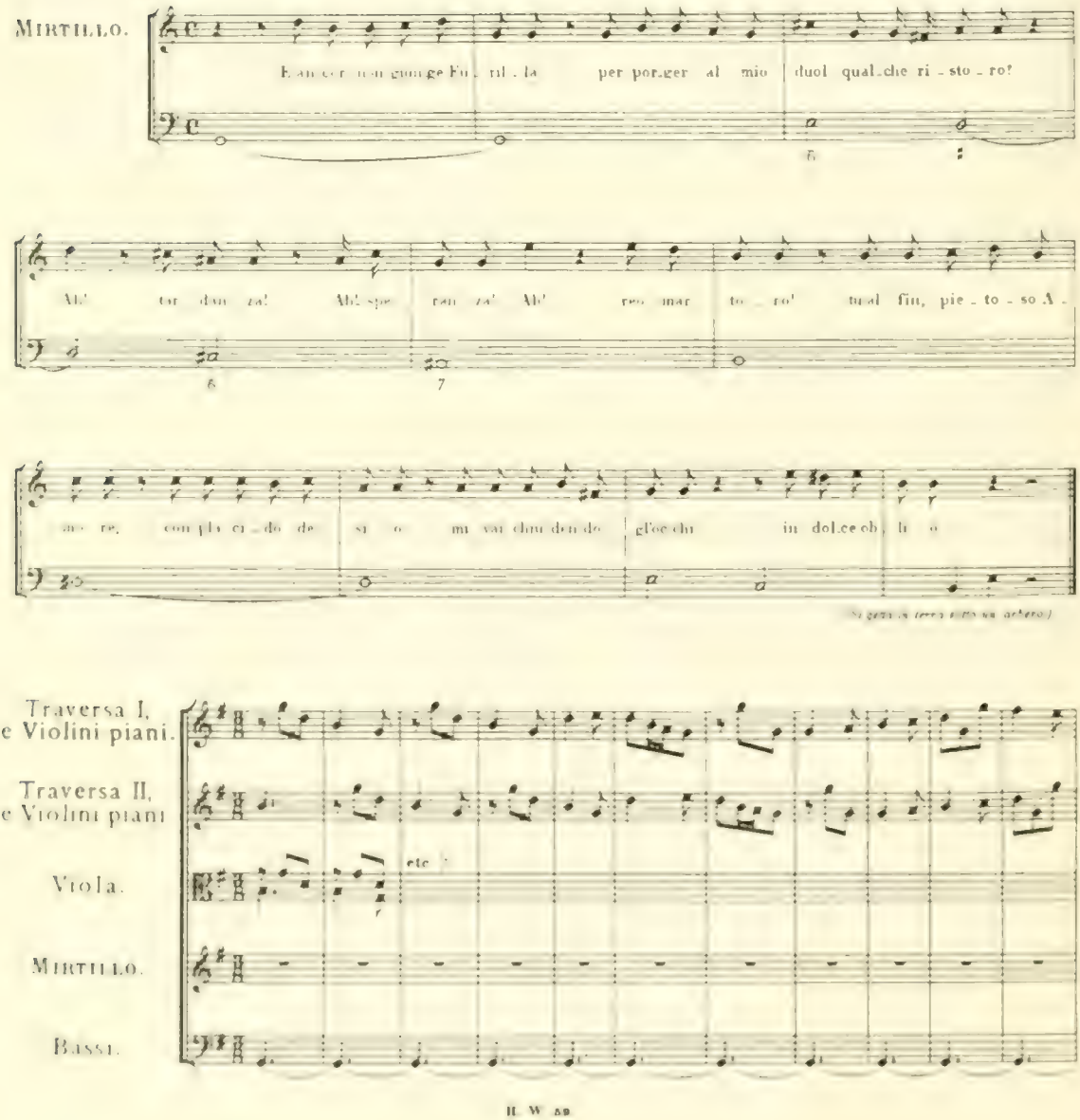
Fine dell' Atto Primo.

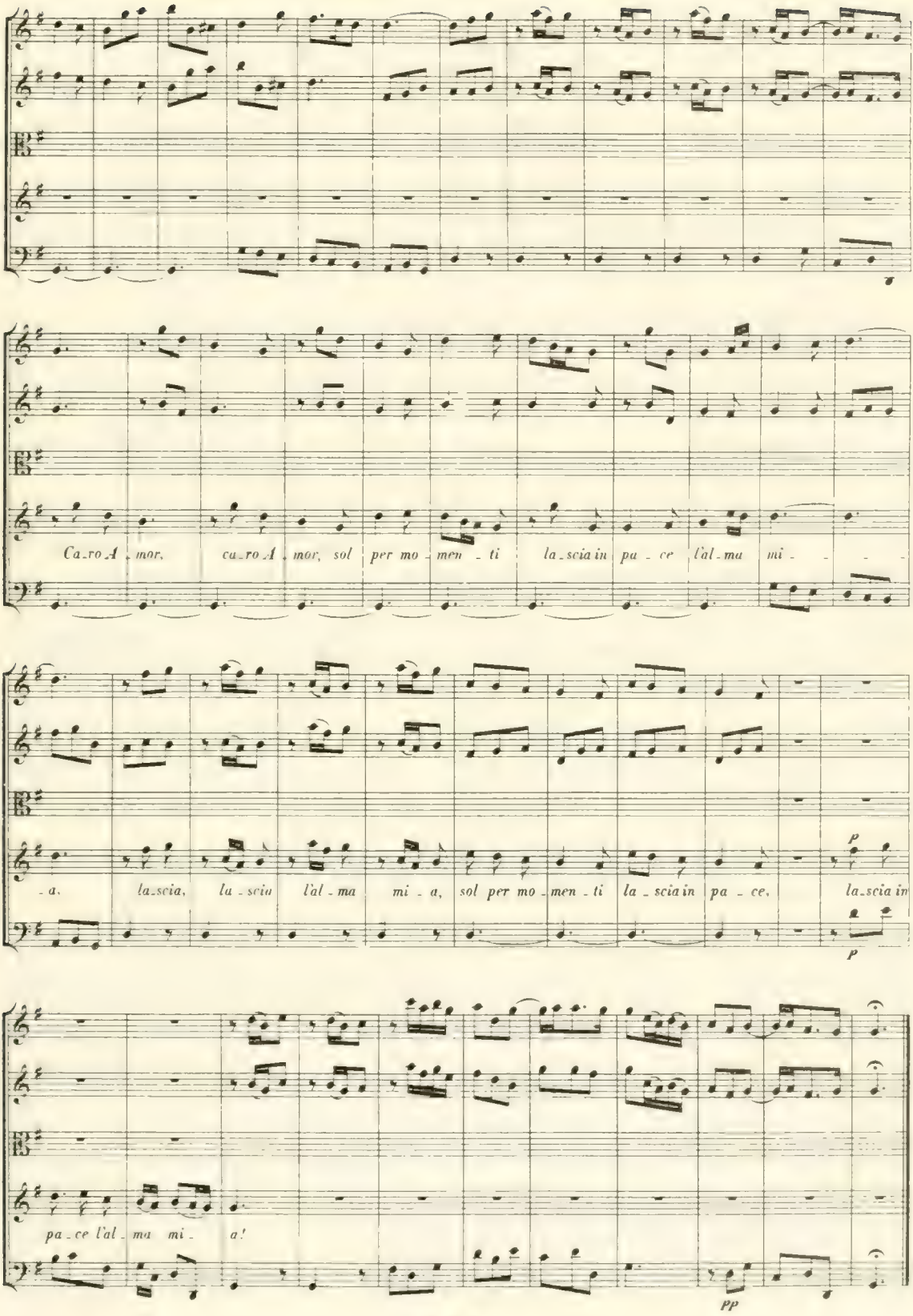
ATTO SECONDO

Campagna con montagna e spelonca d'Ericina.

SCENA I.

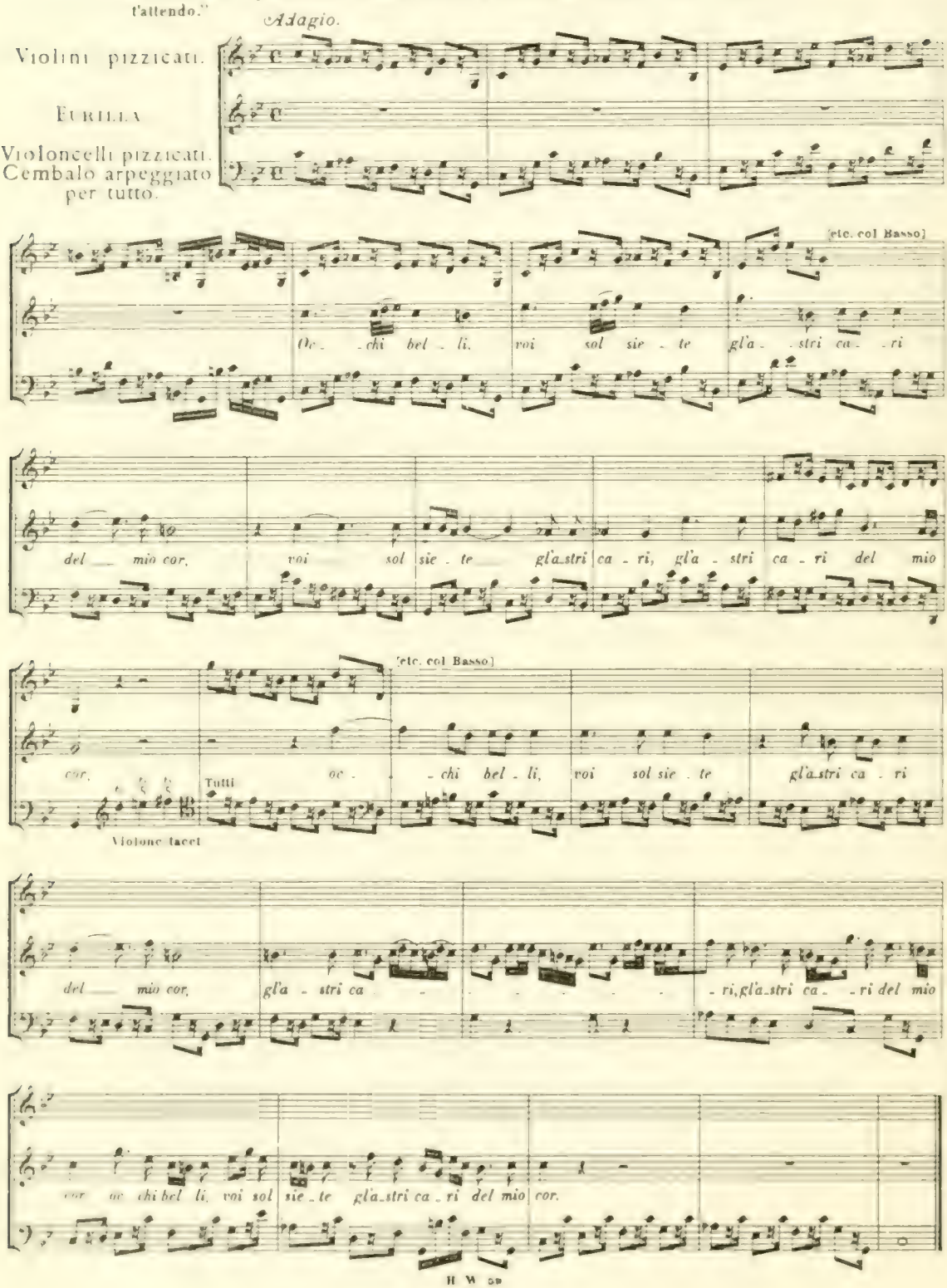
MIRTILLO solo.



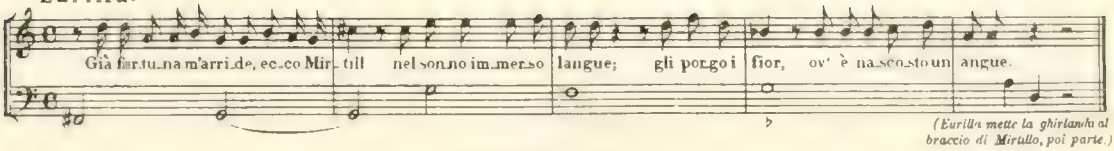

Ca_ro A_mor, ca_ro A_mor, sol per mo_men_ti la_scia in pa_ce l'al_ma mi_
_a, la_scia, la_scia l'al_ma mi_a, sol per mo_men_ti la_scia in pa_ce, la_scia in
p
p
pa_ce l'al_ma mi_a!
pp

SCENA II.

EURILLA, e MIRTILLO, che dorme. Eurilla tiene nelle mani una ghirlanda di fiori, colli quali sono fermate queste parole: „Mi fian cari i tuoi voti, e là t'attendo."



Eurilla.

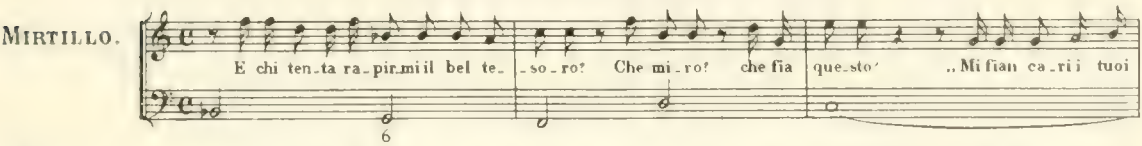


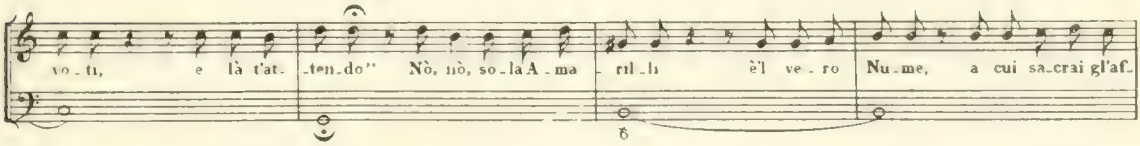
(Eurilla mette la ghirlanda al braccio di Mirtillo, poi parte.)

SCENA III.

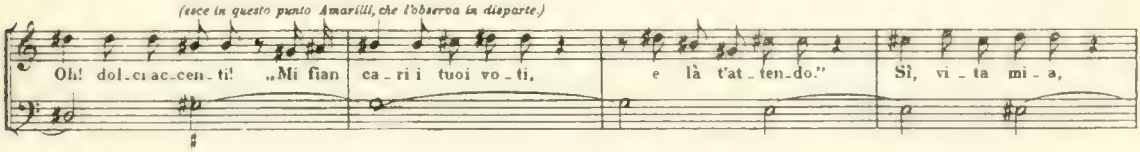
Mirtillo, poi Amarilli a parte.

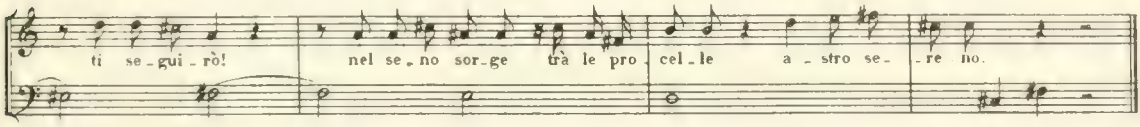
Mirtillo.





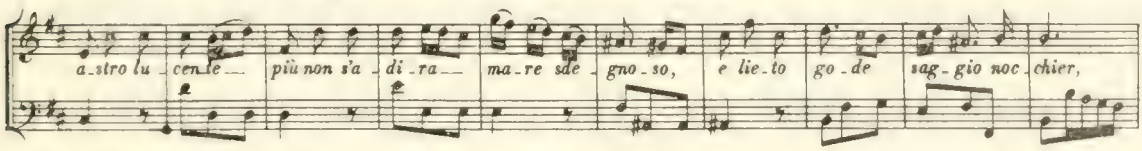
(esce in questo punto Amarilli, che l'osserva in disparte.)

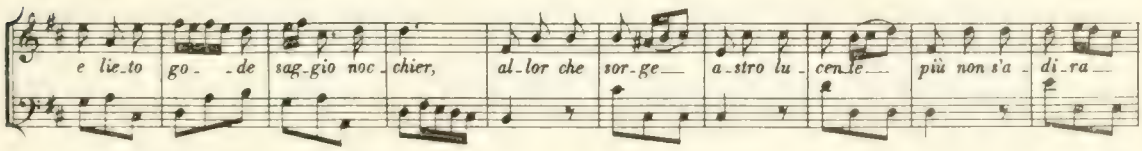


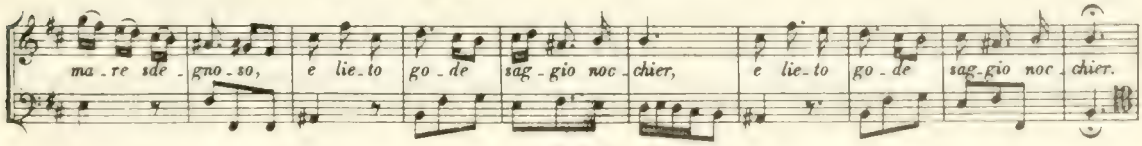


Mirtillo.

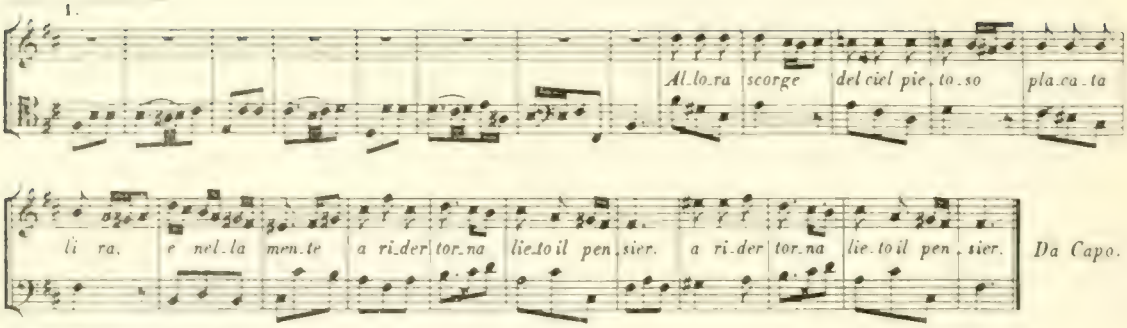
Bassi.



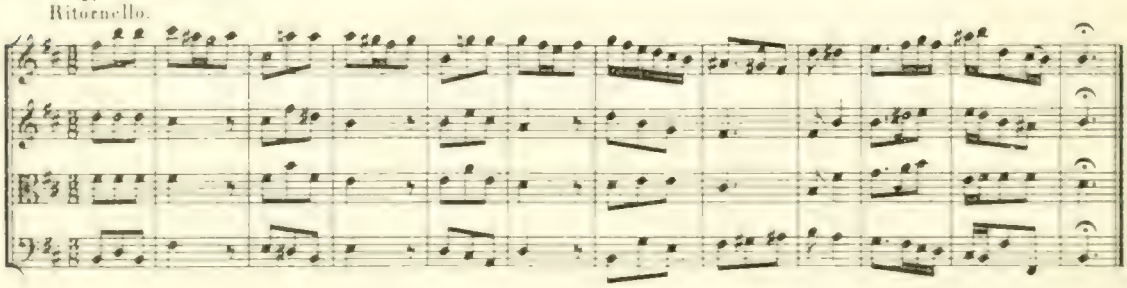




1.



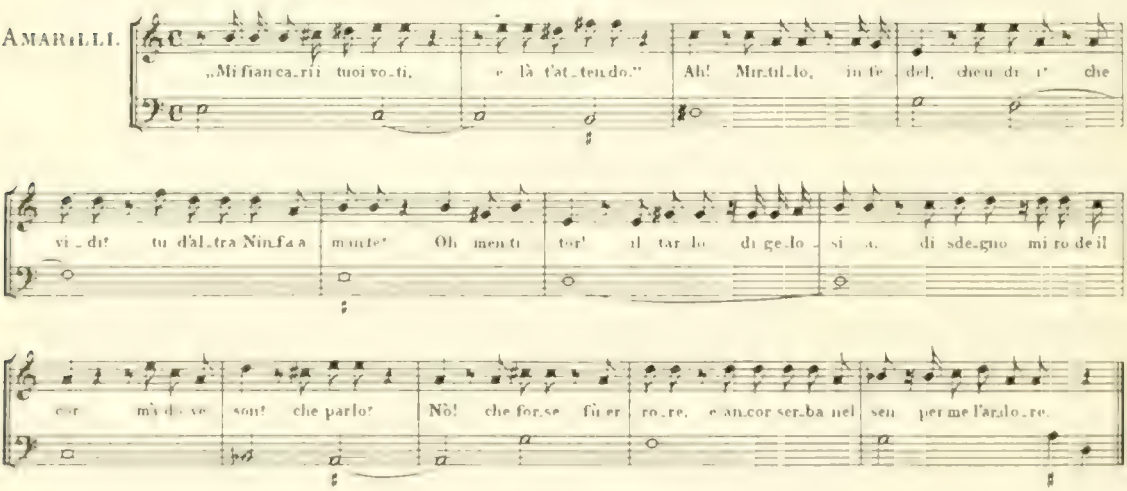
2.
Ritornello.



SCENA IV.

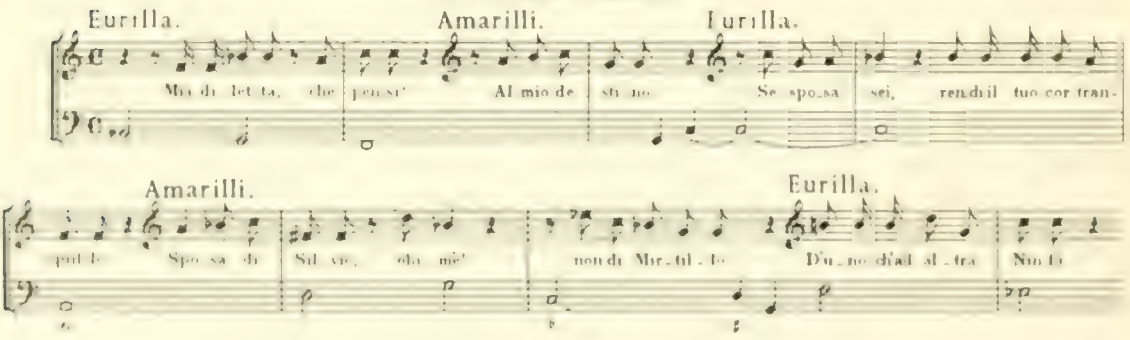
AMARILLI sola.

AMARILLI.



SCENA V.

EURILLA, ed AMARILLI.

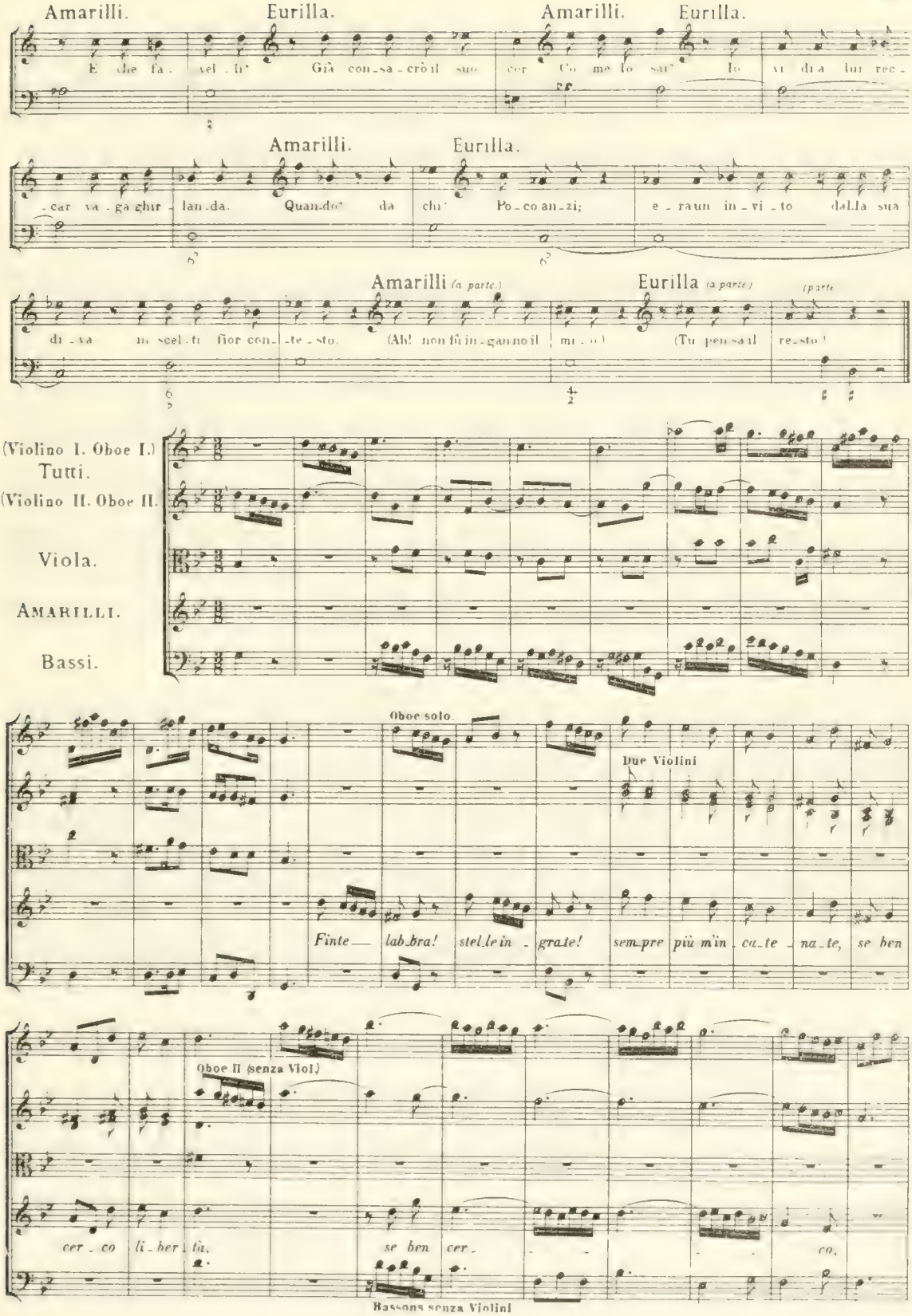


Amarilli. Eurilla. Amarilli. Eurilla.

E che fa - vel - li? Già con - sa - crò il suo cor Co - me lo sai? Io vi dia lui rec -

Amarilli. Eurilla.

- car va - ga ghir - lan - da. Quan - do? da chi? Po - co an - zi; e - ra un in - vi - to dal - la sua



Amarilli (a parte.) Eurilla (a parte.) (parte

di - va in scel - ti fior con - te - sto. (Ah! non fù in - gan - no il mi - o) (Tu pen - sa il re - sto!

(Violino I. Oboe I.)
Tutti.
(Violino II. Oboe II.
Viola.
AMARILLI.
Bassi.

Oboe solo.

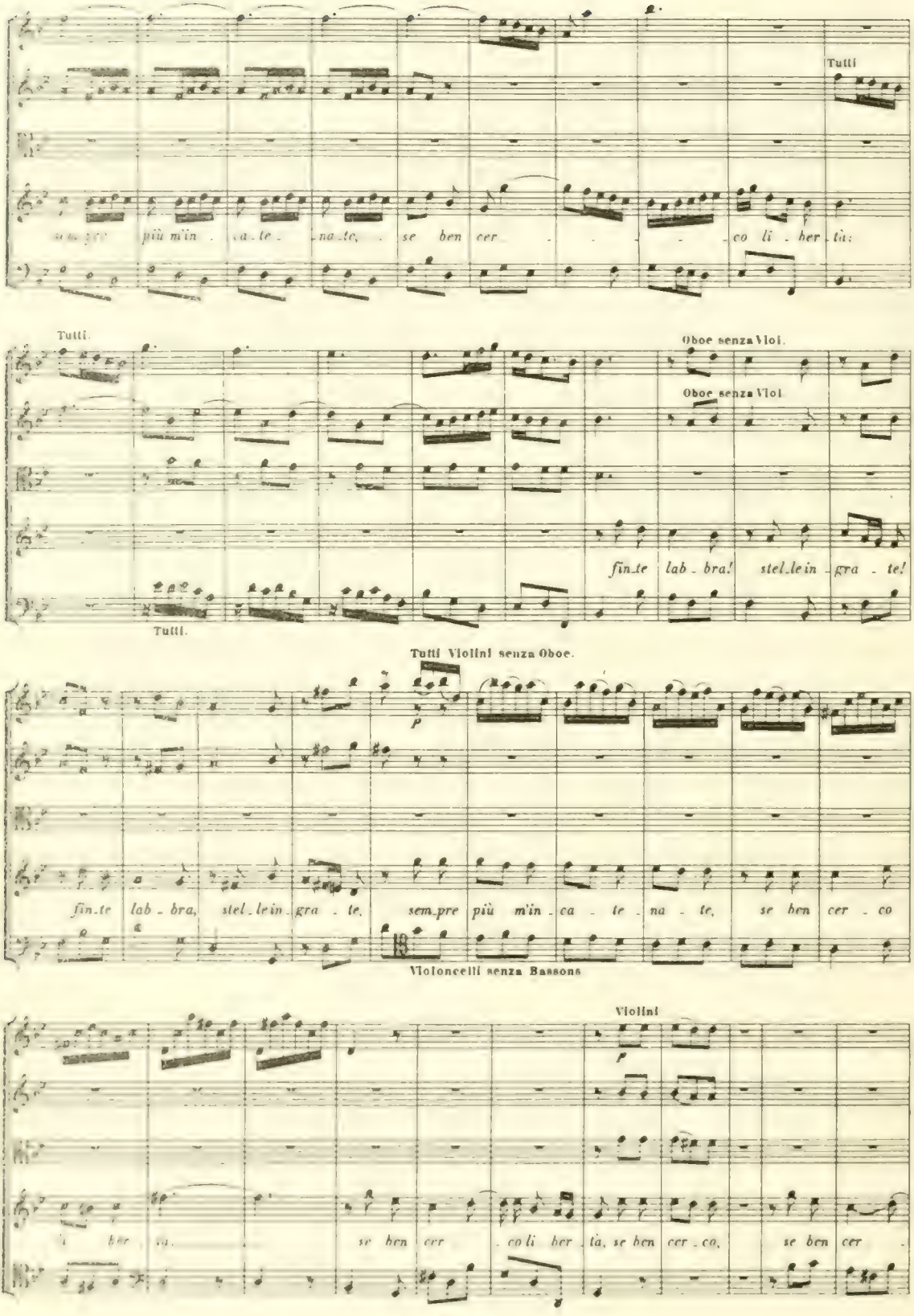
Due Violini

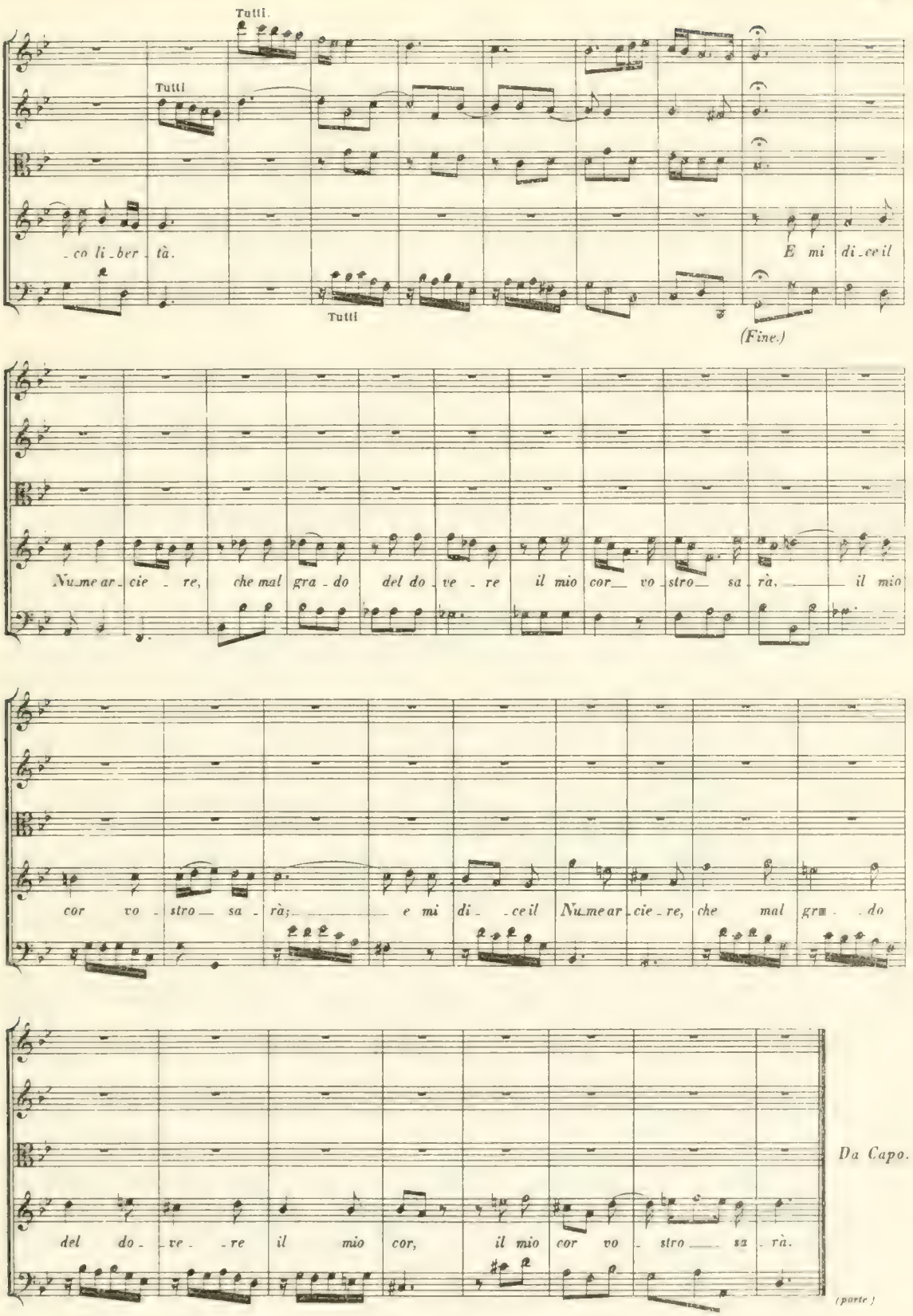
Finte — lab - bra! stel - le in - gra - te! sem - pre più m'in - ca - te - na - te, se ben

Oboe II (senza Viol.)

cer - co li - ber - tà, se ben cer - - - - co,

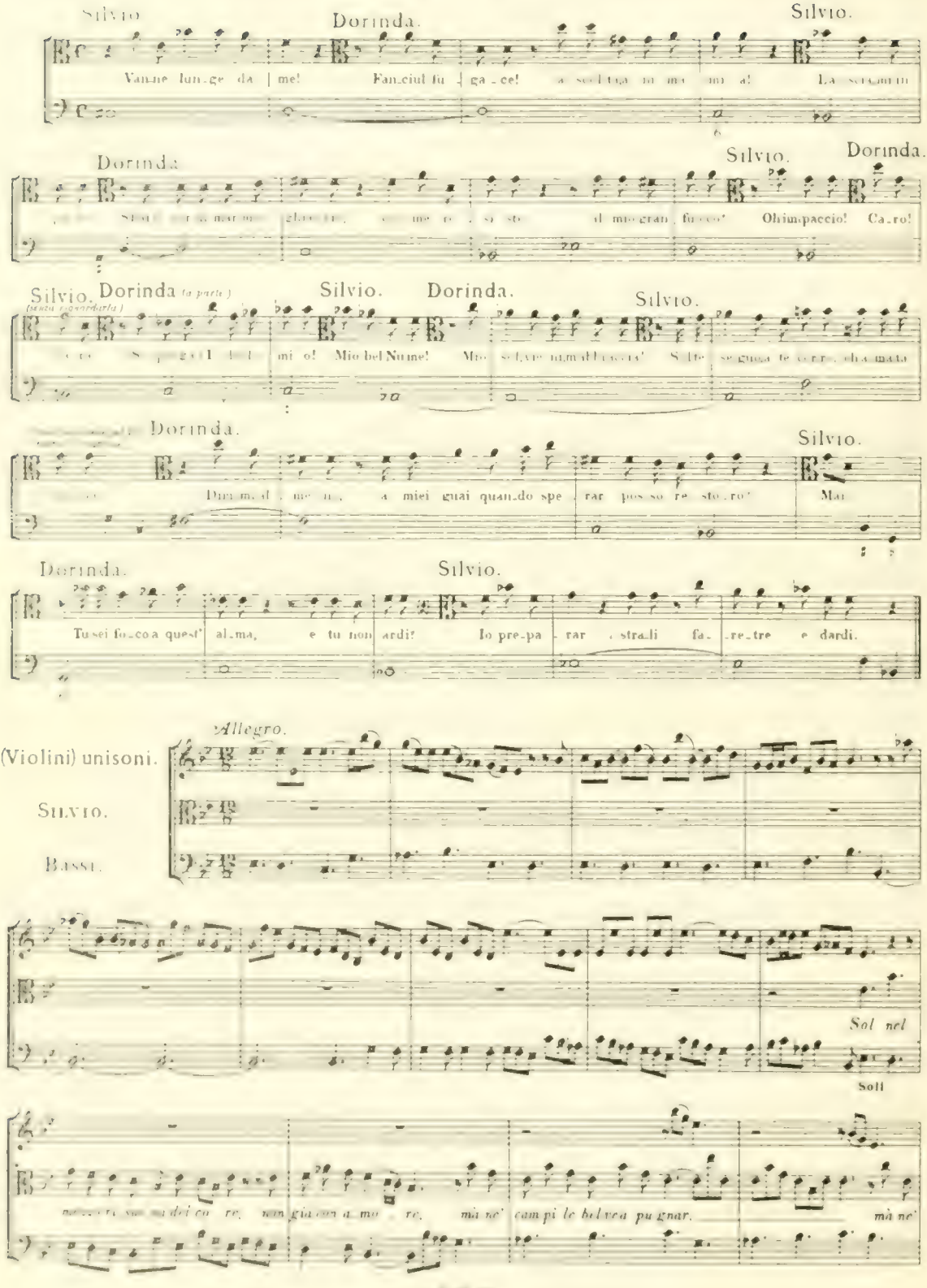
Bassons senza Violini

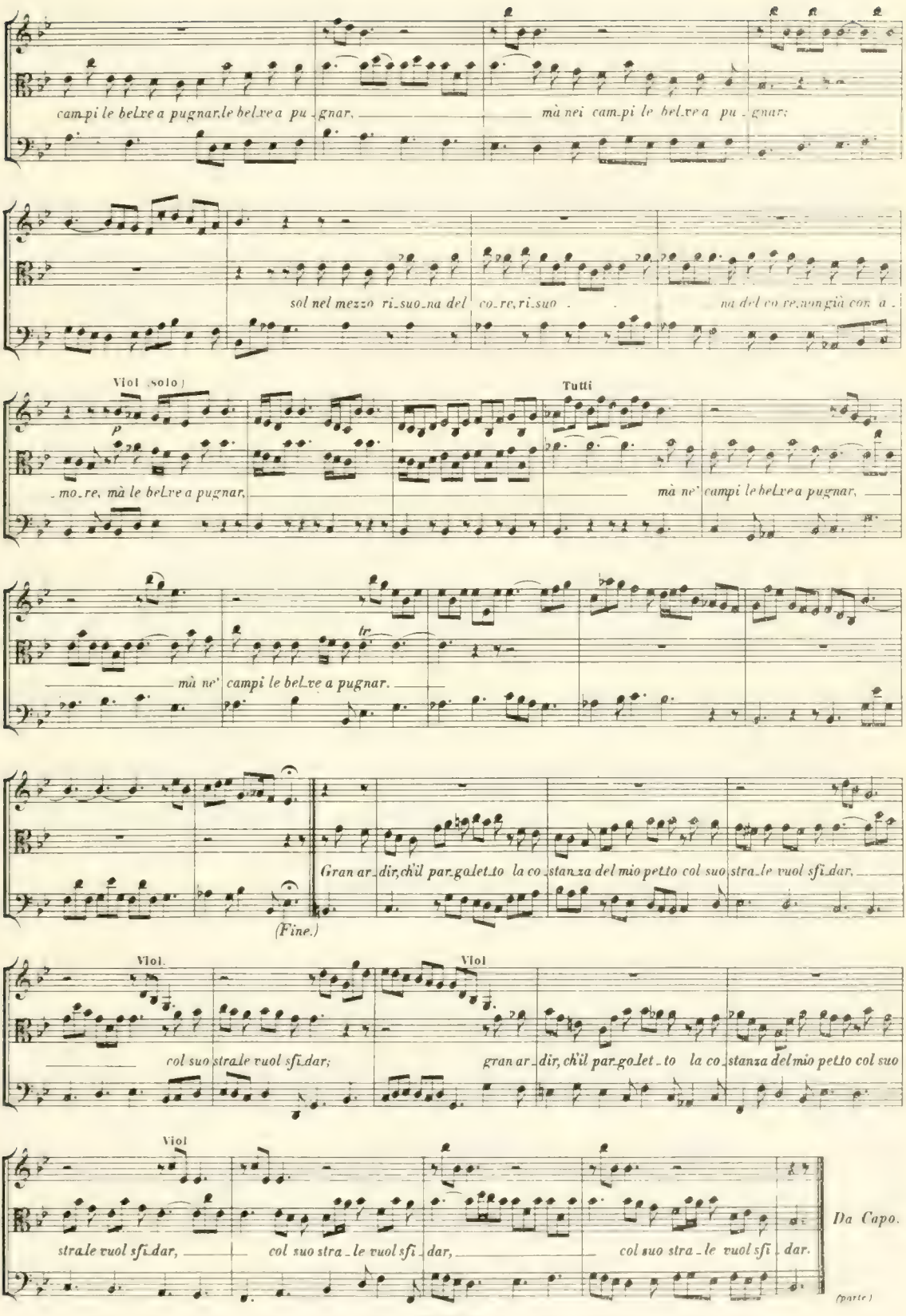

Tutti
più m'in . ca . te . na . te, se ben cer . co li . ber . tà;
Tutti.
Oboe senza Vioi.
Oboe senza Vioi.
finte lab . bra! stel . lein . gra . te!
Tutti.
Tutti Violini senza Oboe.
p
finte lab . bra, stel . lein . gra . te, sempre più m'in . ca . te . na . te, se ben cer . co
Violoncelli senza Bassons
Violini
f
li ber . tà, se ben cer . co li ber . tà, se ben cer . co, se ben cer .

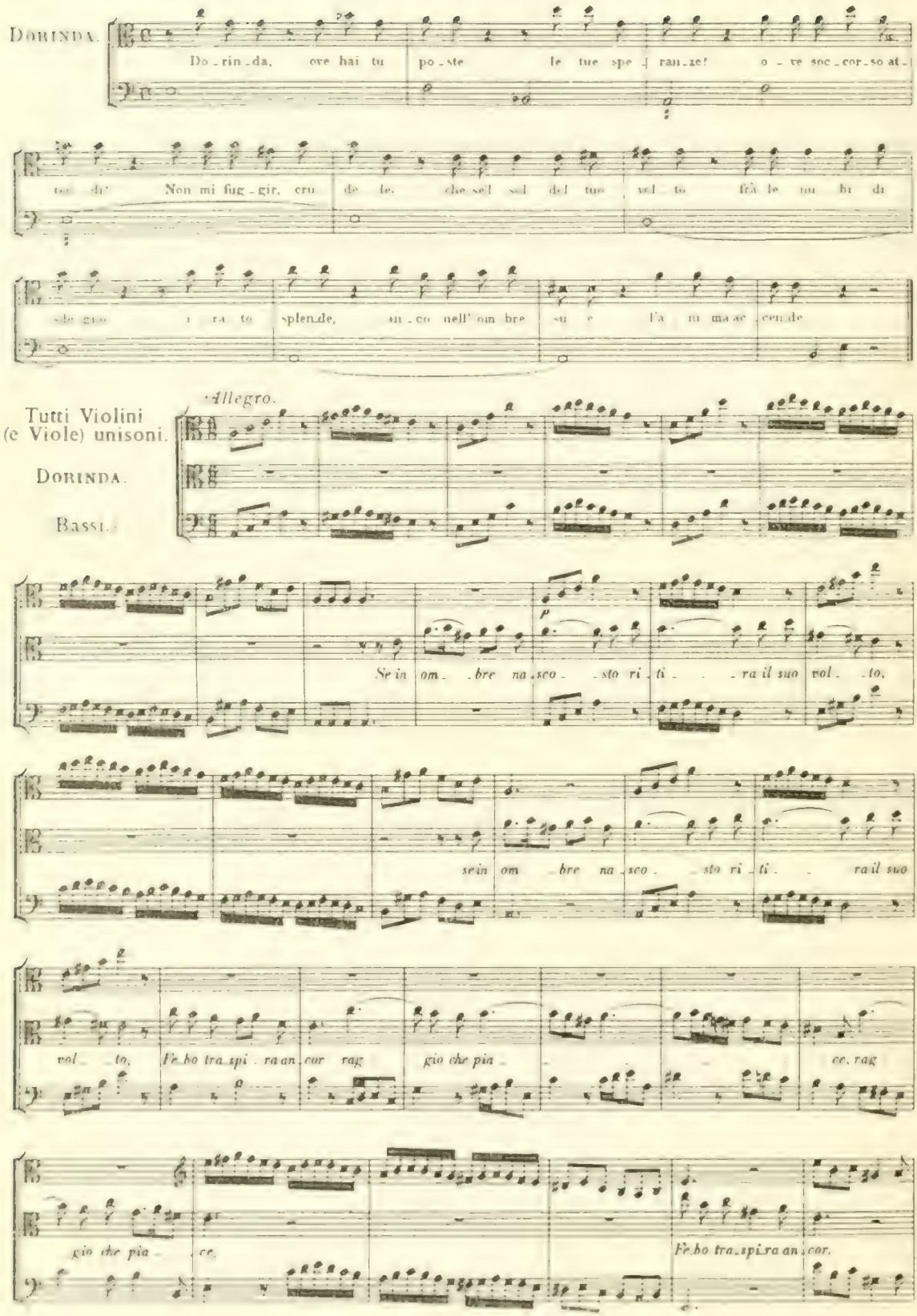

Tutti.
Tutti
Tutti
-co li-ber-tà.
E mi di-ce il
(Fine.)
Nu-me ar-cie-re, che mal gra-do del do-ve-re il mio cor vo-stro sa-rà, il mio
cor vo-stro sa-rà; e mi di-ce il Nu-me ar-cie-re, che mal gra-do
del do-ve-re il mio cor, il mio cor vo-stro sa-rà.
Da Capo.
(porte.)

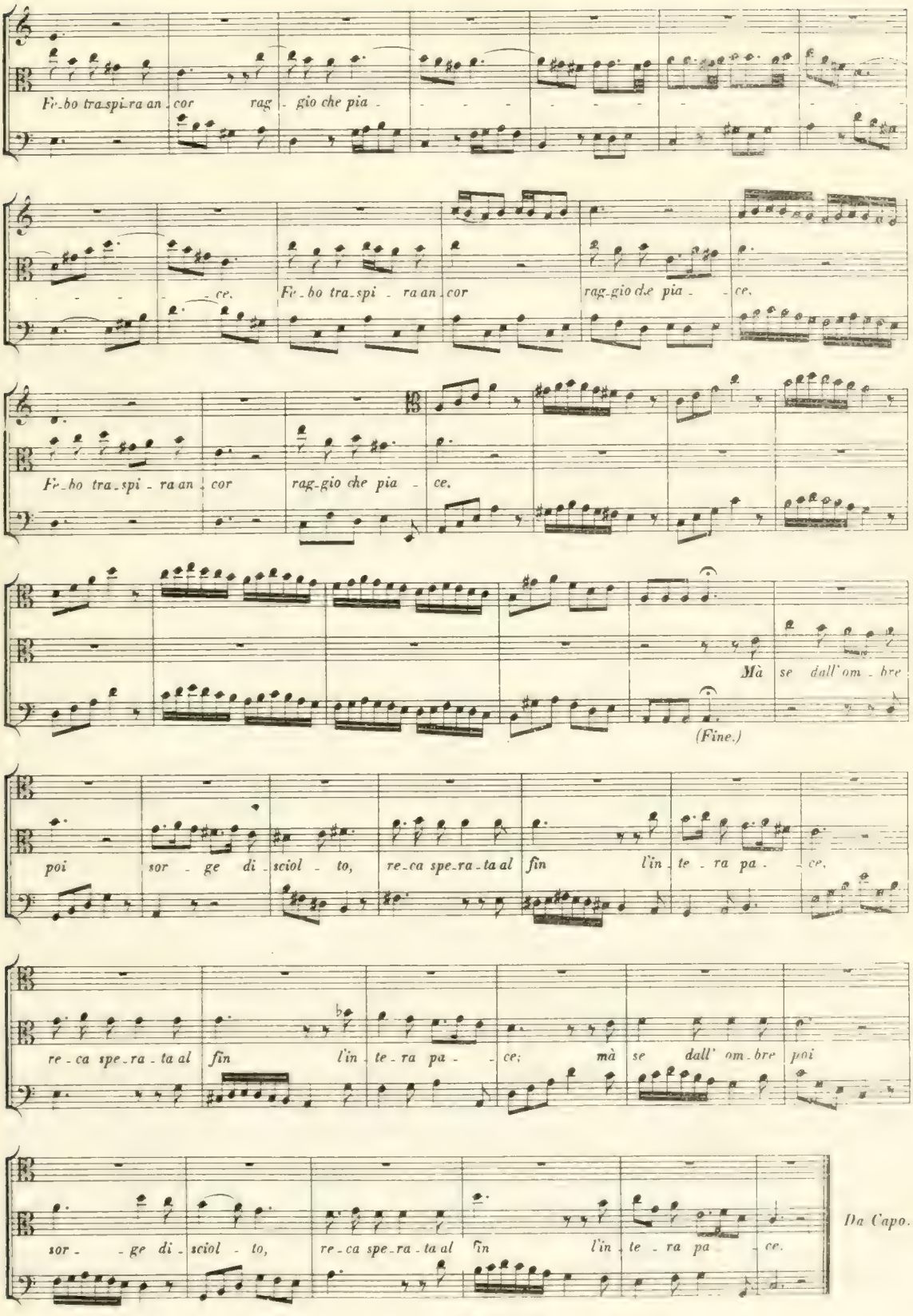
SCENA VI.

SILVIO, seguito da DORINDA.



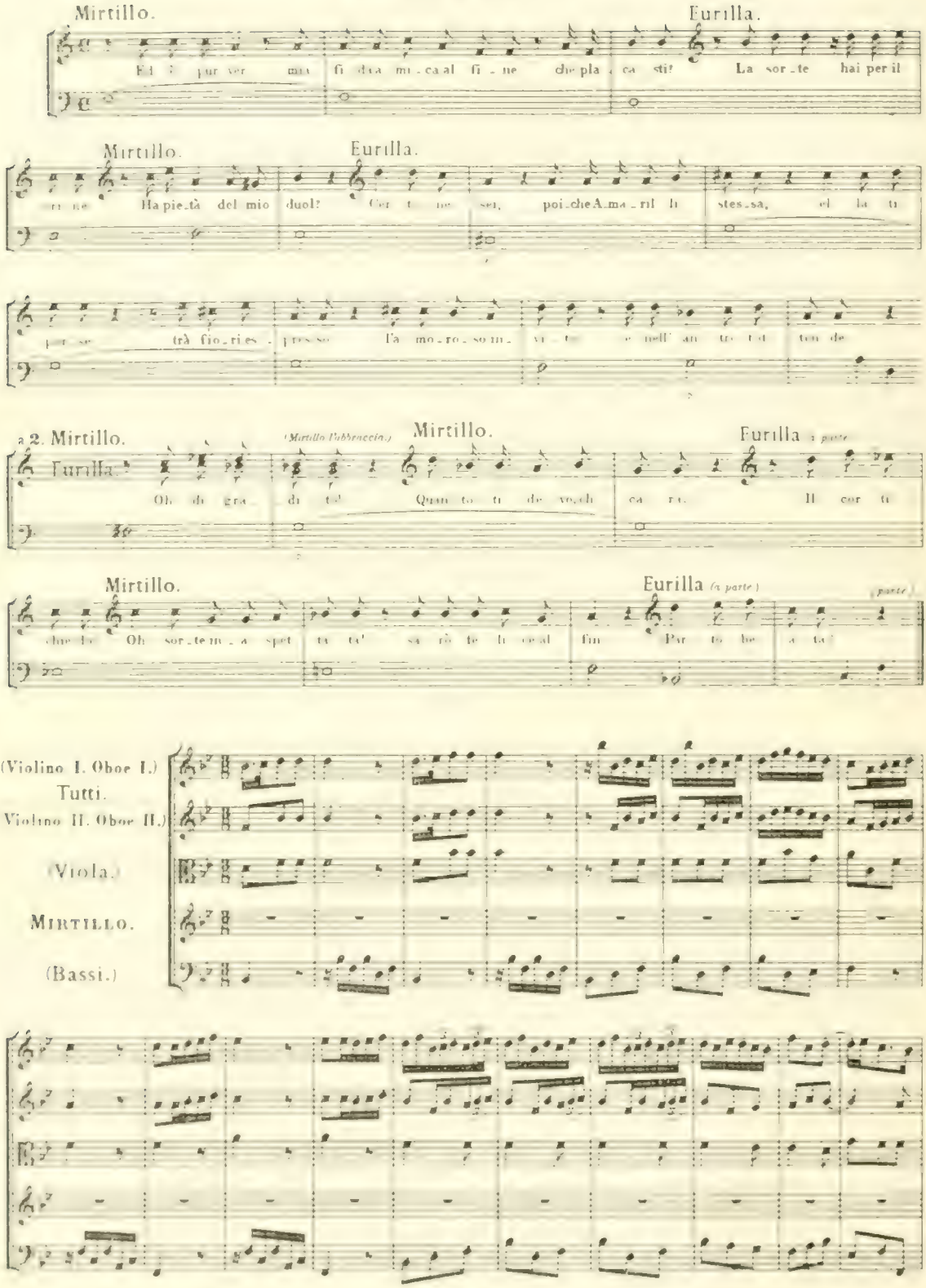

campi le belve a pugnar, le belve a pu_gnar, mà nei campi le belve a pu_gnar;
sol nel mezzo ri_suo_na del co_re, ri_suo_na del co_re, suon già con a_
Viol. (solo.)
Tutti
_mo_re, mà le belve a pugnar, mà ne' campi le belve a pugnar,
tr
mà ne' campi le belve a pugnar.
Gran ar_dir, ch'il par_go_let_to la co_stanza del mio petto col suo stra_le vuol sfi_dar,
(Fine.)
Viol.
Viol
col suo stra_le vuol sfi_dar; gran ar_dir, ch'il par_go_let_to la co_stanza del mio petto col suo
Viol
stra_le vuol sfi_dar, col suo stra_le vuol sfi_dar, col suo stra_le vuol sfi_dar.
Da Capo.
(parte.)

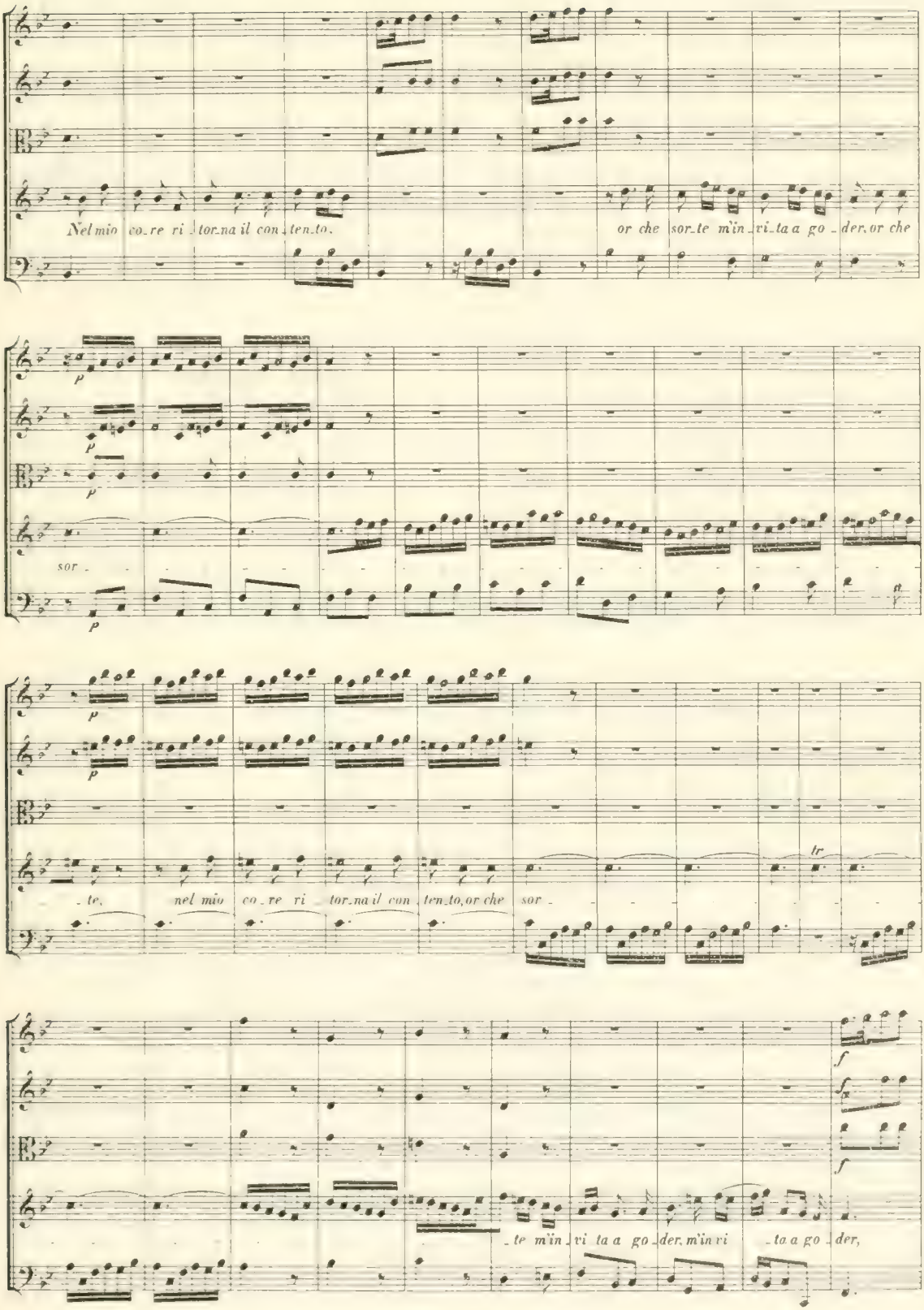

DORINDA.
Do_rin_da, ove hai tu po_ste le tue spe_ran_ze? o_ve soc_cor_so at_
to_di' Non mi fug_gir, cru_de_le, che sol sol del tuo vol_to frà le nu_bi di
sde_gno i_ra_to splen_de, an_co nell' om_bre su_e l'a_ni_ma ac_cen_de
Allegro.
Tutti Violini (e Viole) unisoni.
DORINDA.
Bassi.
p
Se in om_bre na_sco_sto ri_ti_ra il suo vol_to,
se in om_bre na_sco_sto ri_ti_ra il suo
vol_to, Fe_bo tra_spi_ra an_cor rag_gio che pia_ce, rag
gio che pia_ce, Fe_bo tra_spi_ra an_cor.

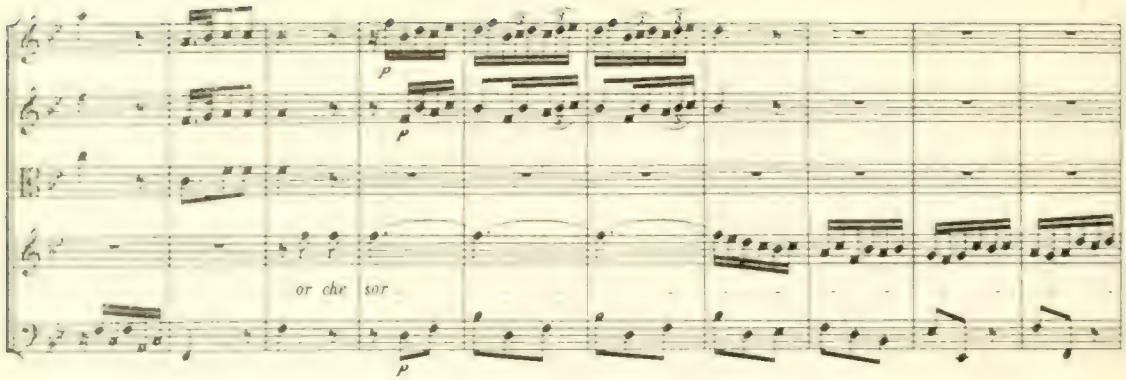

Fe-bo tra-spi-ra an-cor rag-gio che pia-
ce. Fe-bo tra-spi-ra an-cor rag-gio che pia-ce.
Fe-bo tra-spi-ra an-cor rag-gio che pia-ce.
Mà se dall' om-bre
(Fine.)
poi sor-ge di-sciol-to, re-ca spe-ra-ta al fin l'in-te-ra pa-ce.
re-ca spe-ra-ta al fin l'in-te-ra pa-ce; mà se dall' om-bre poi
sor-ge di-sciol-to, re-ca spe-ra-ta al fin l'in-te-ra pa-ce.
Da Capo.

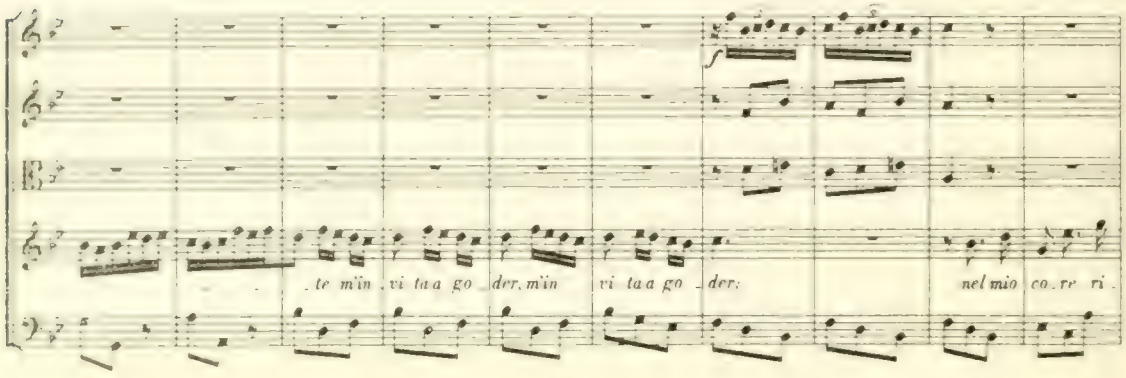
SCENA VIII.

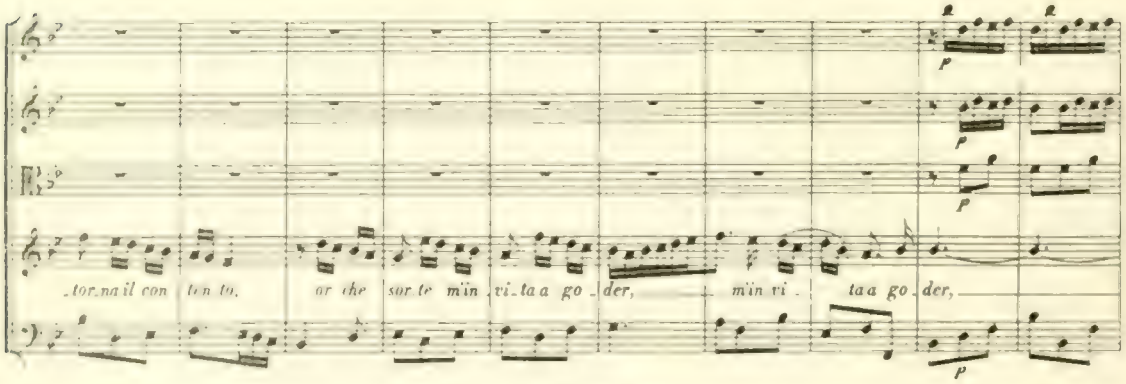
MIRTILLO, ed EURILLA.

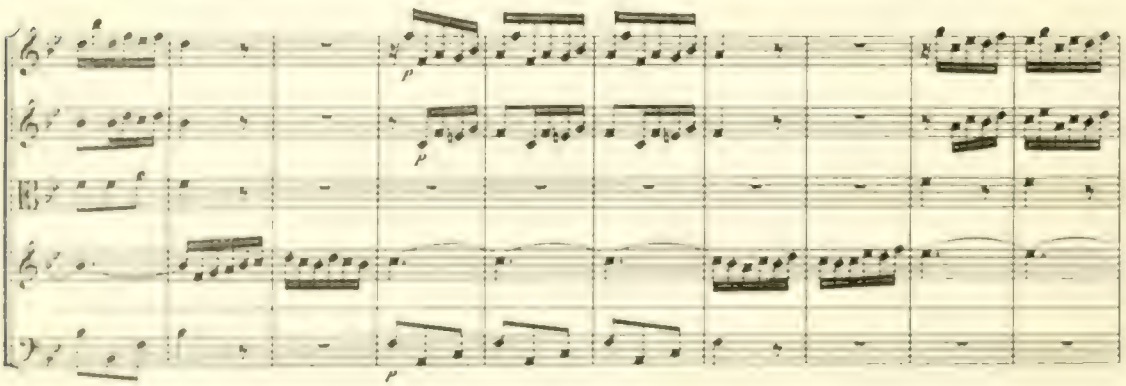


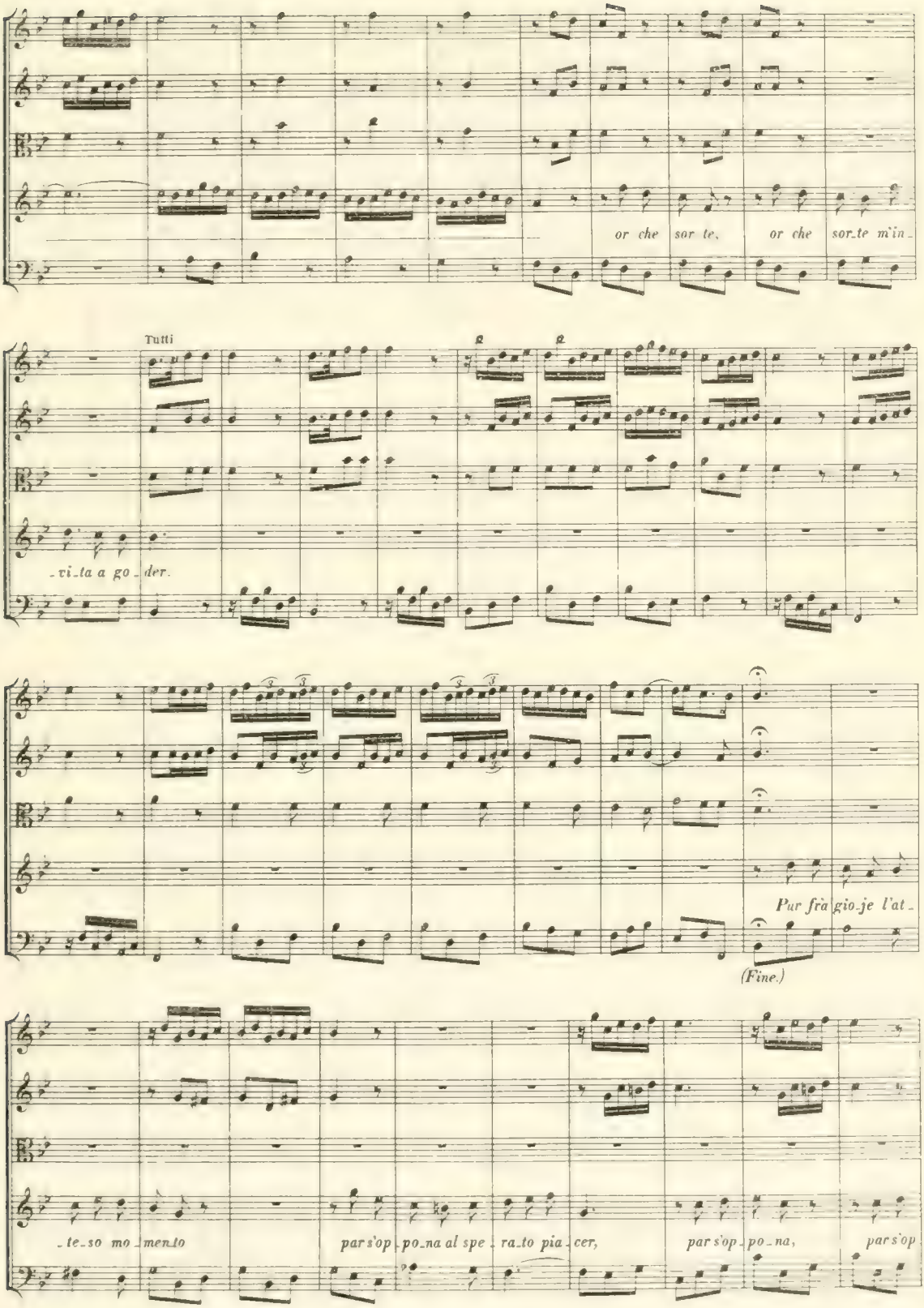

Nel mio co_re ri_torna il con_ten_to,
or che sor_te m'in_vi_ta a go_der, or che
p
sor_
te, nel mio co_re ri_torna il con_ten_to, or che sor_
tr
te m'in_vi_ta a go_der, m'in vi_ta a go_der,
f

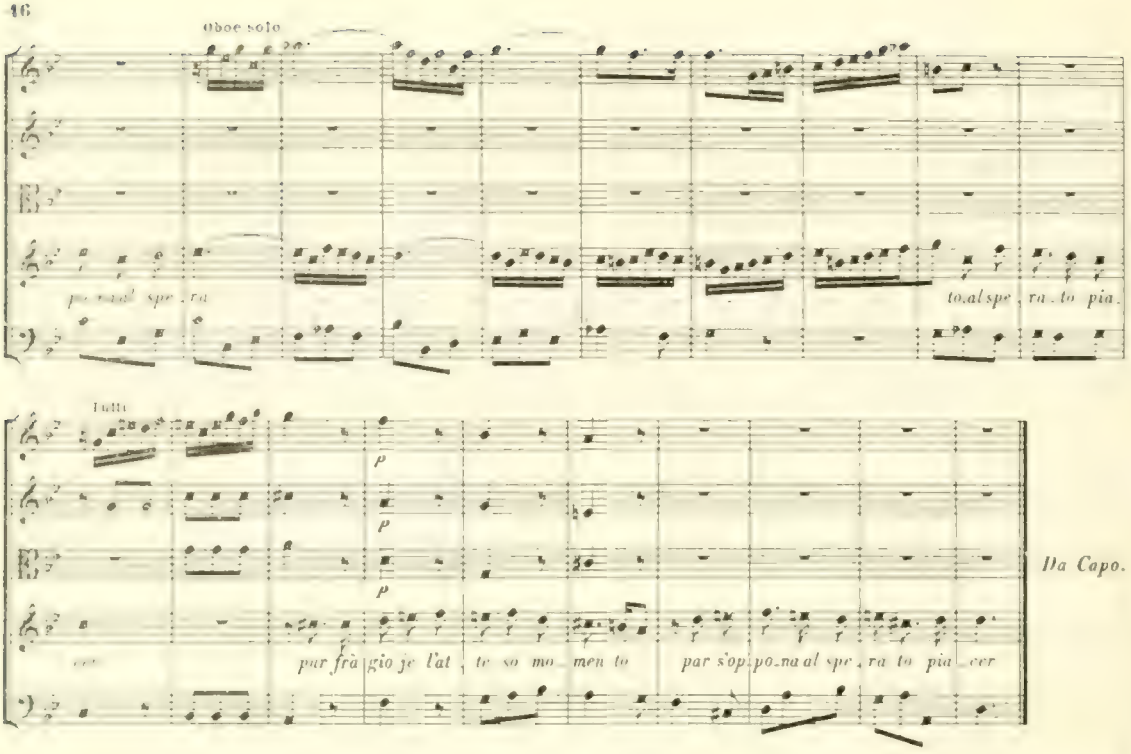

or che sor


te mïn vi taa go der, mïn vi taa go der: nel mio co re ri


tor na il con ten to, or che sor te mïn vi taa go der, mïn vi taa go der,

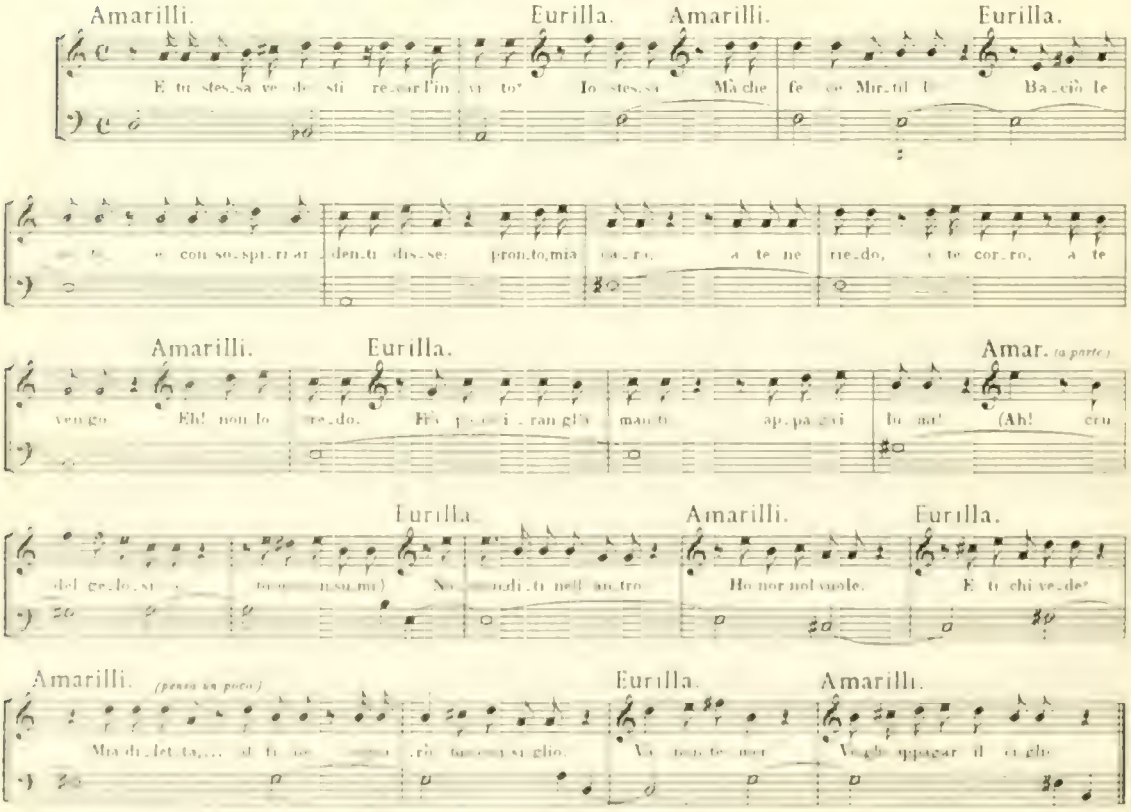


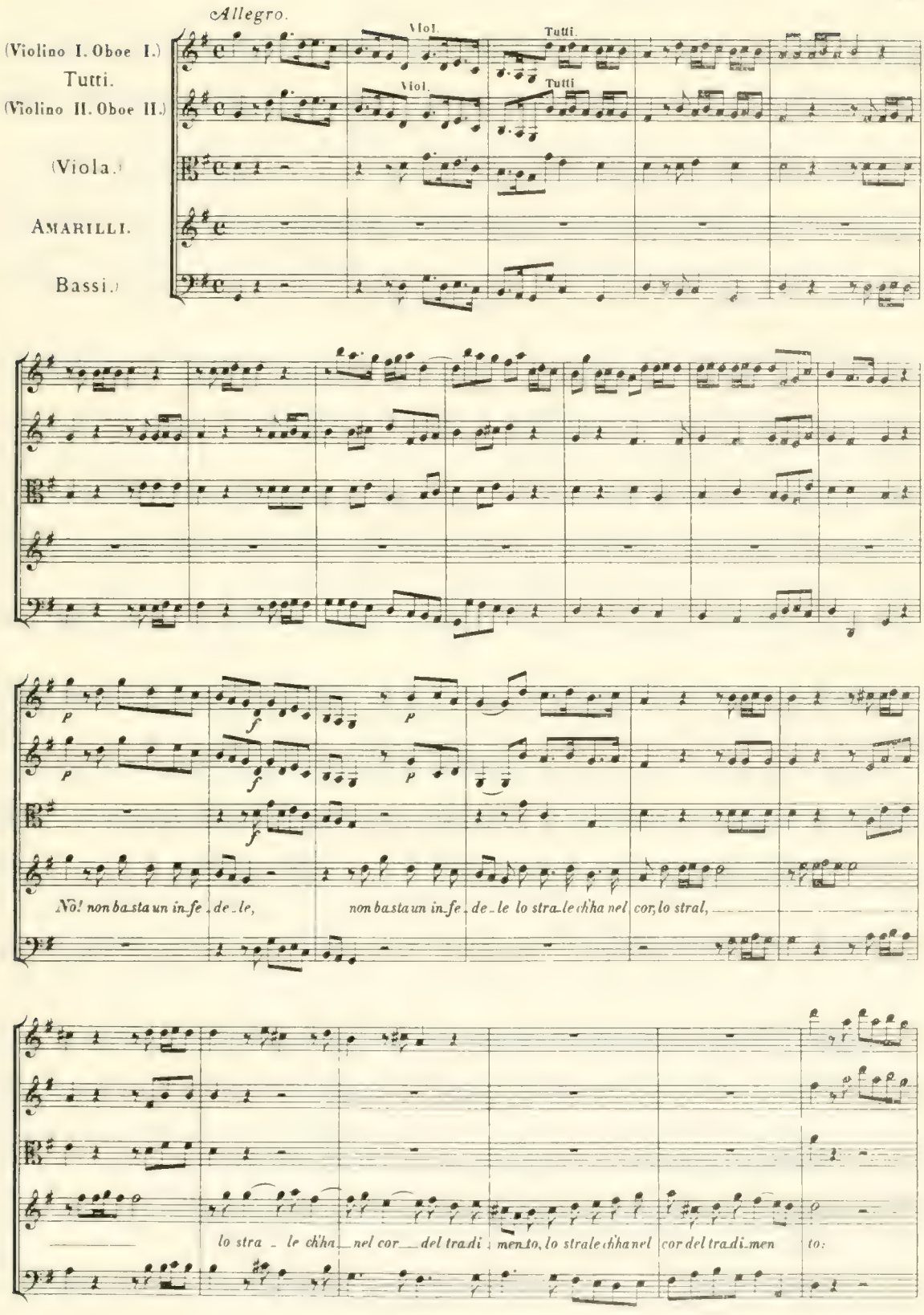

or che sor te, or che sor_te m'in_
Tutti
_vi_ta a go_der.
Pur frà gio_je l'at_
(Fine.)
_te_so mo_mento
par s'op_po_na al spe_ra_to pia_cer,
par s'op_po_na,
par s'op

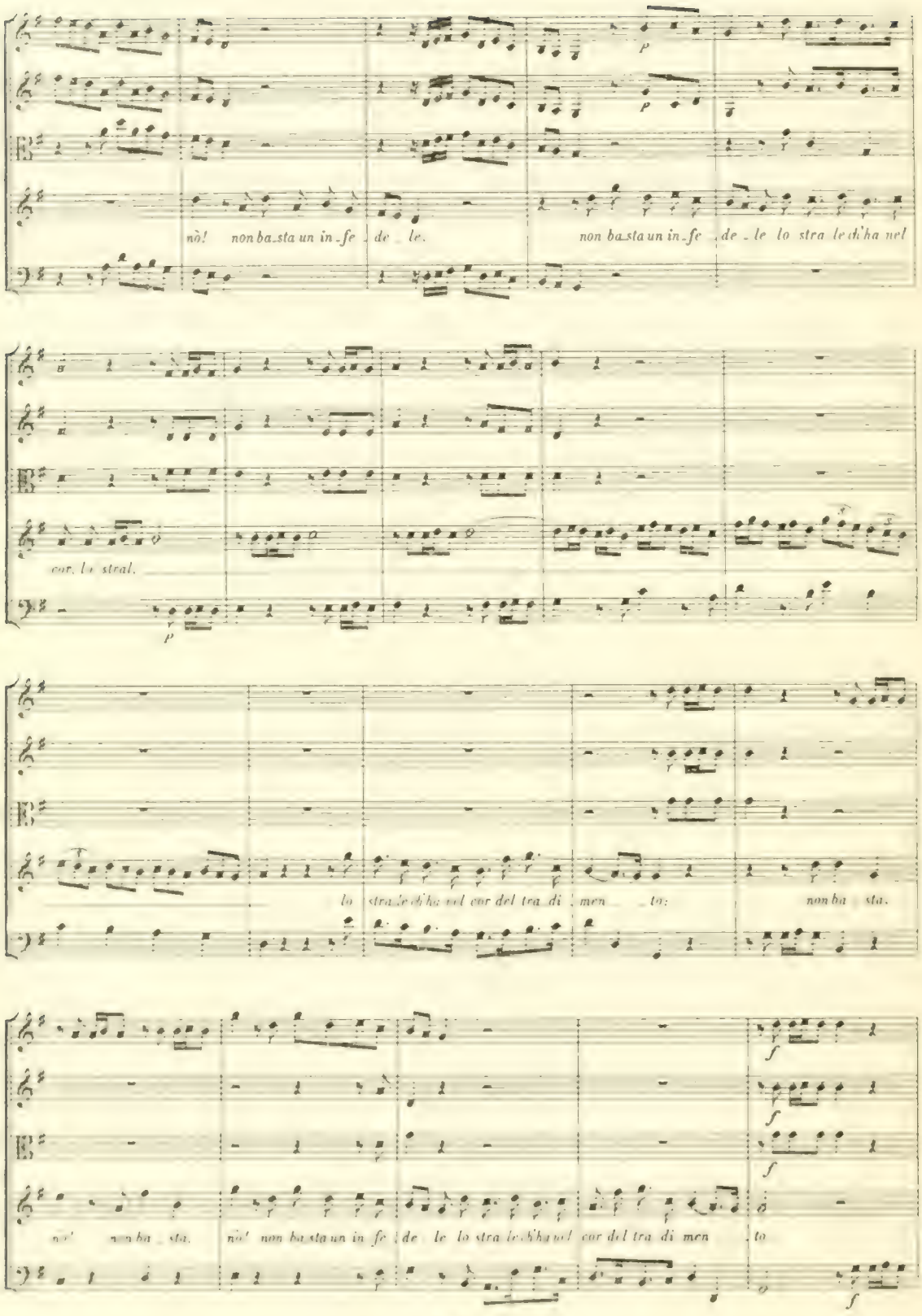


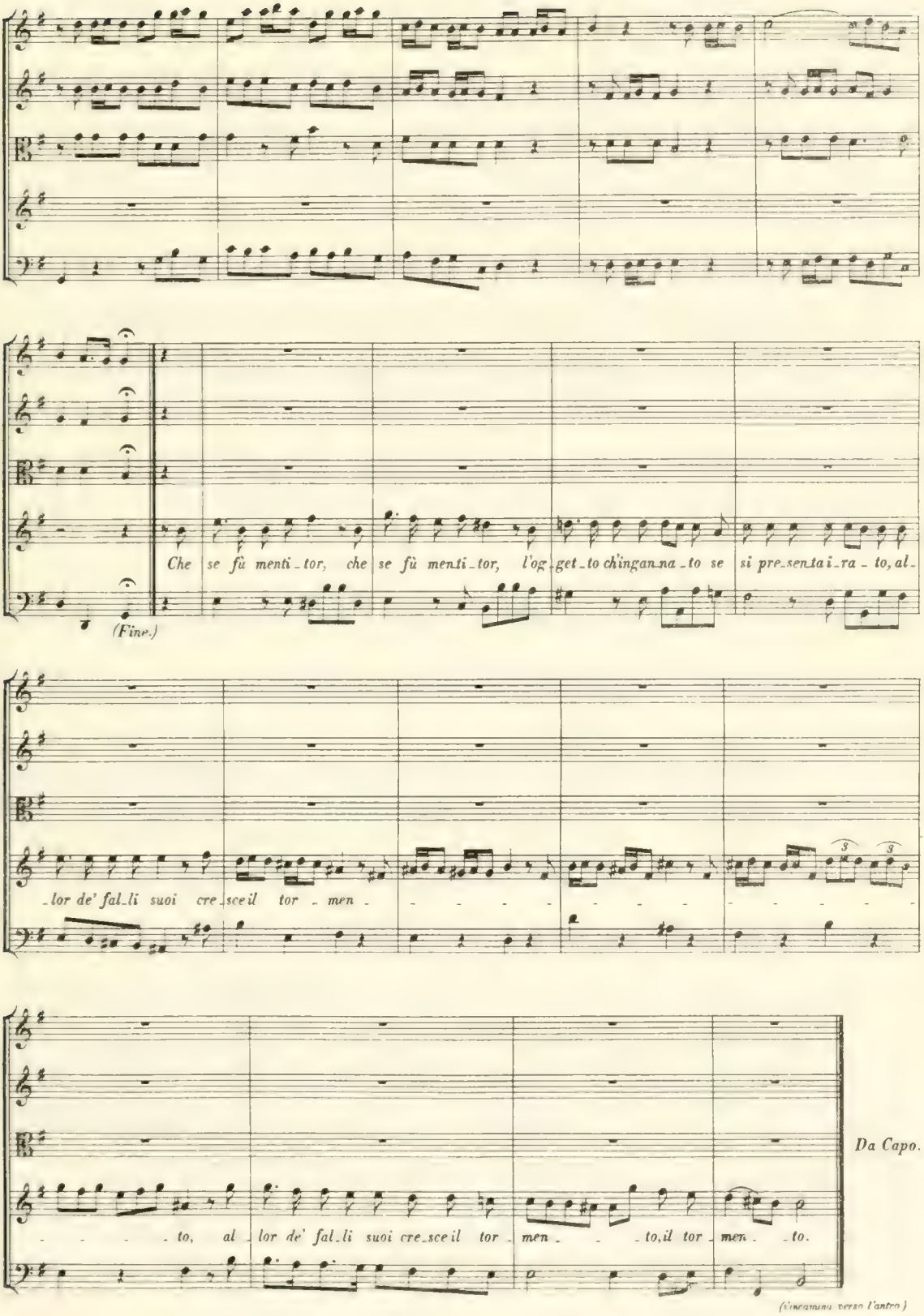
SCENA IX.

EURILLA, ed AMARILLI.




Allegro.
(Violino I. Oboe I.)
Tutti.
(Violino II. Oboe II.)
(Viola.)
AMARILLI.
Bassi.)
Viol.
Tutti.
Viol.
Tutti
Nò! non basta un in-fe-de-le,
non basta un in-fe-de-le lo stra-le ch'ha nel cor, lo stral,
lo stra-le ch'ha nel cor del tra-di-men-to, lo stra-le ch'ha nel cor del tra-di-men-to:


nò! non ba_sta un in_fe _ de _ le.
non ba_sta un in_fe _ de _ le lo stra_le_ch'ha nel
cor. lo stral.
lo stra_le_ch'ha nel cor del tra_di _ men _ to: non ba _ sta.
no! non ba _ sta. nò! non ba_sta un in_fe _ de _ le lo stra_le_ch'ha nel cor del tra_di_men _ to



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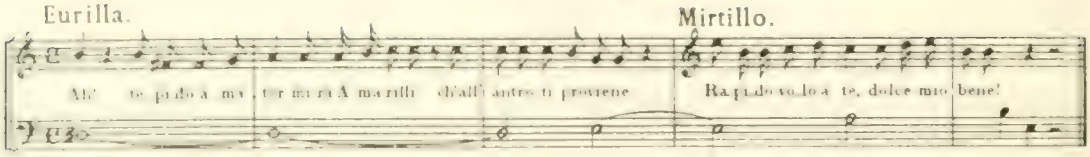
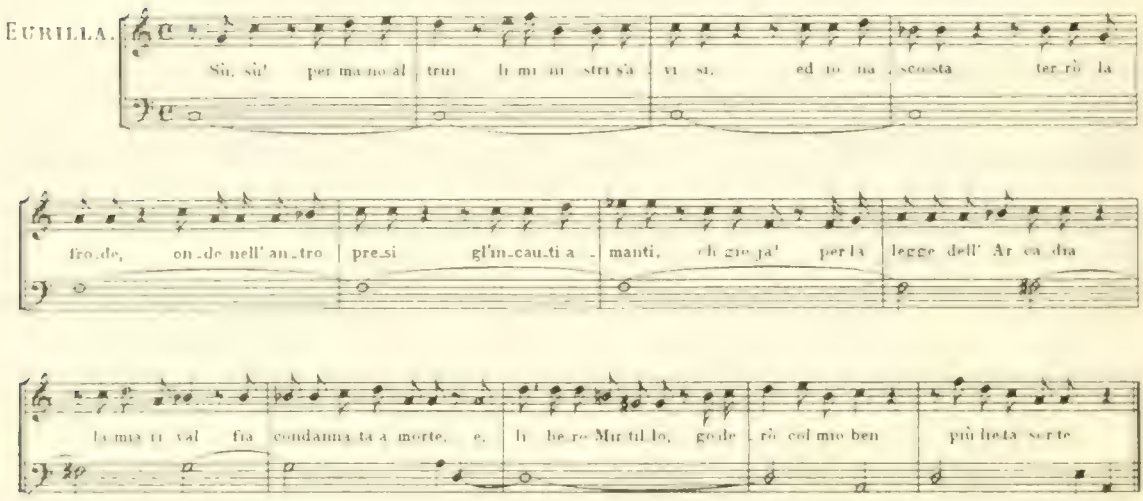
SCENA X.

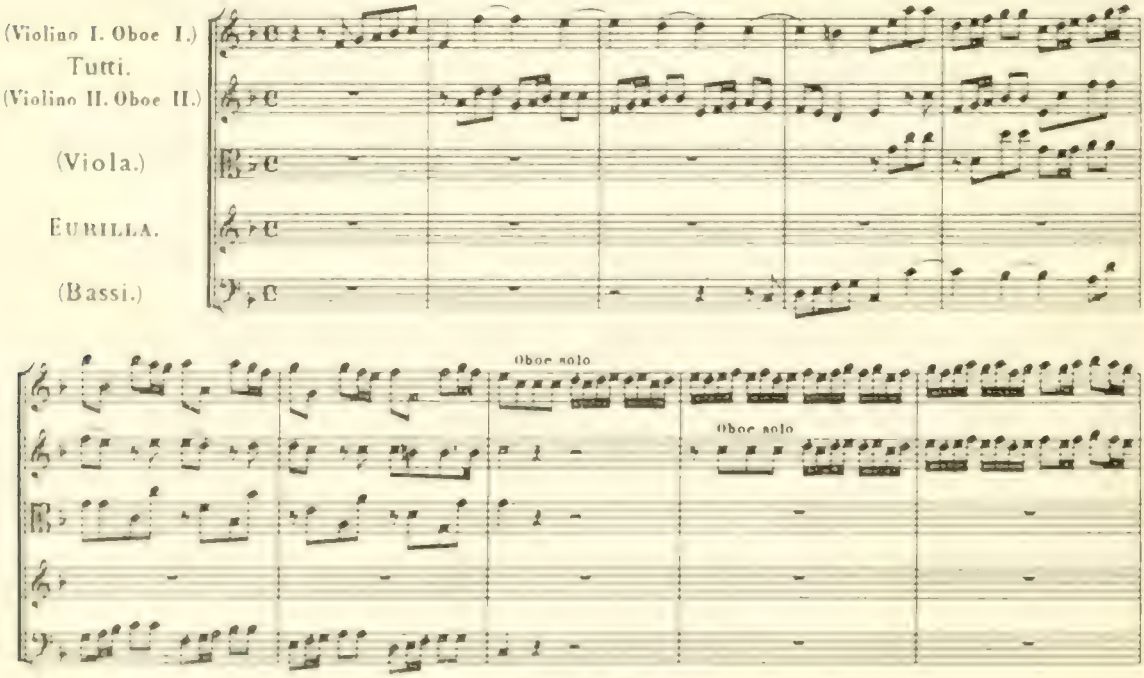
EURILLA, e MIRTILLO.

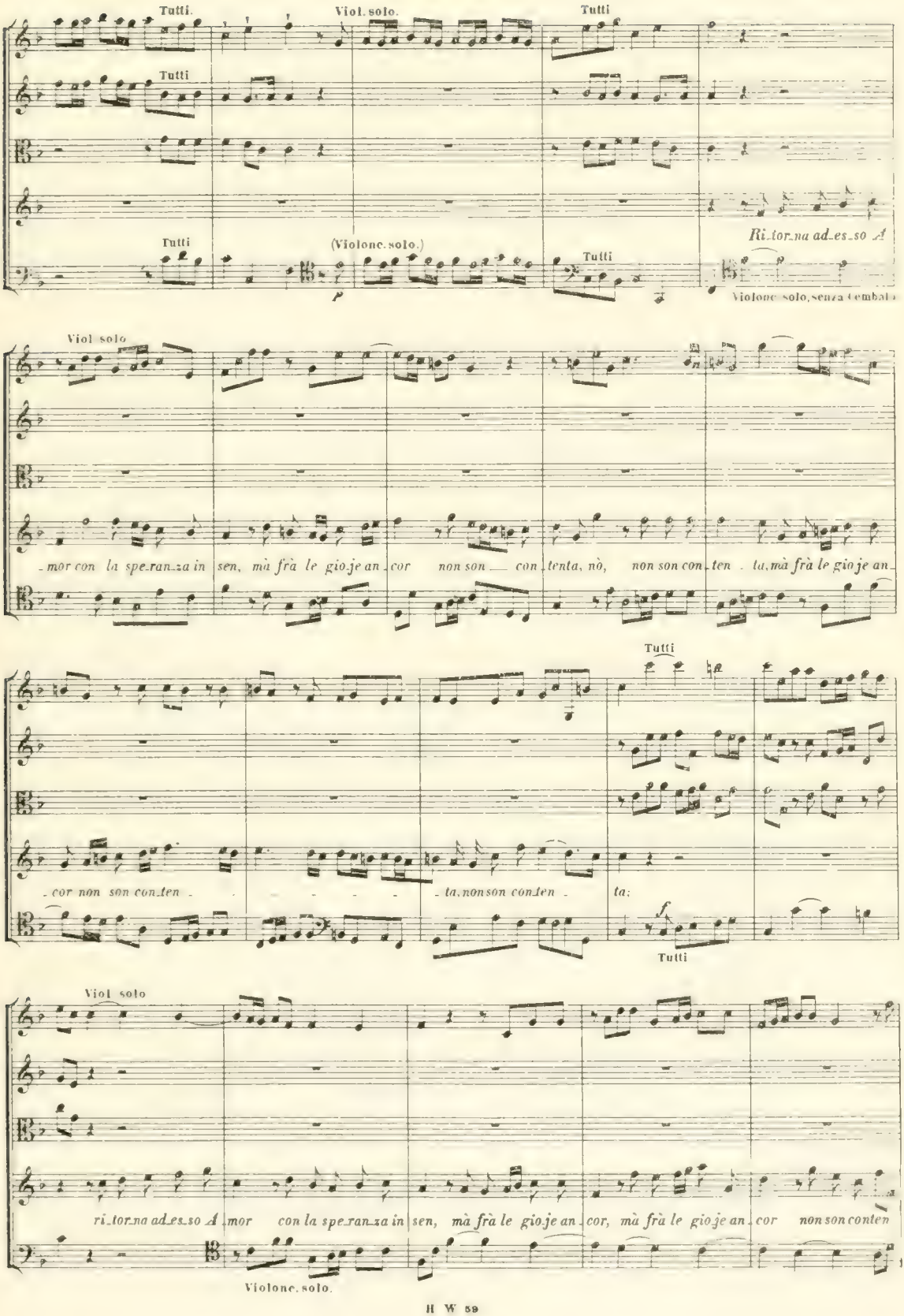


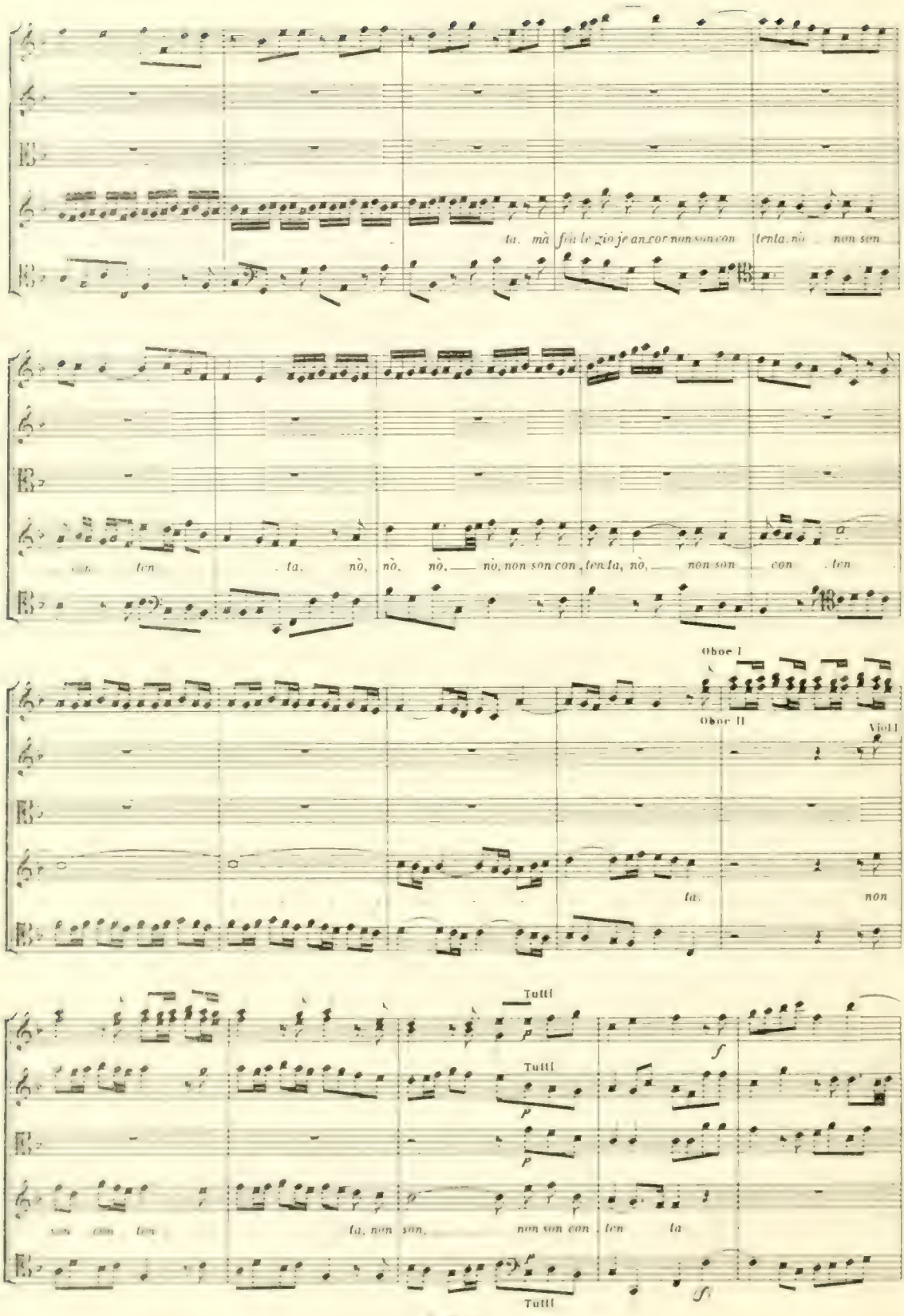
SCENA XI.

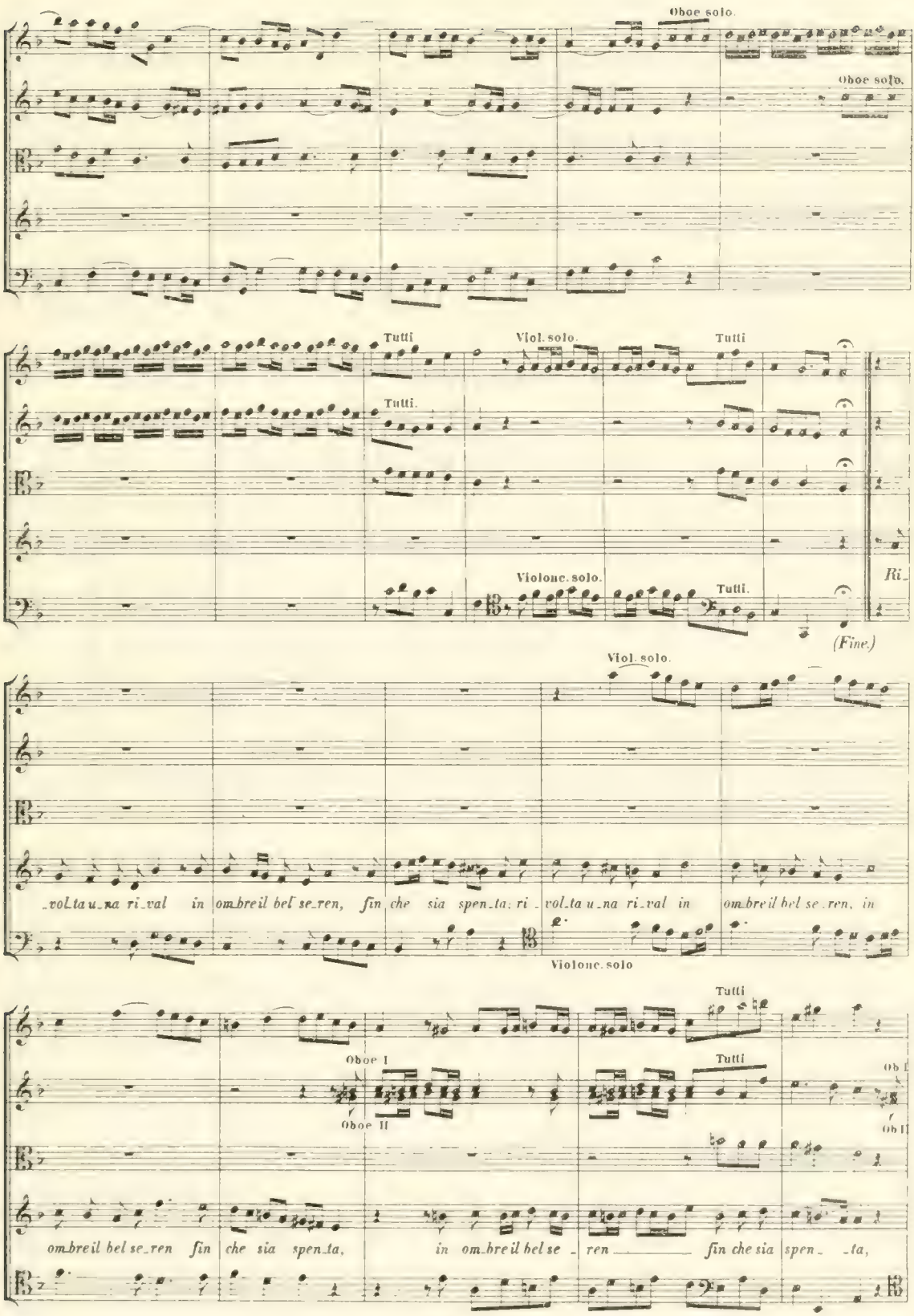
EURILLA sola.

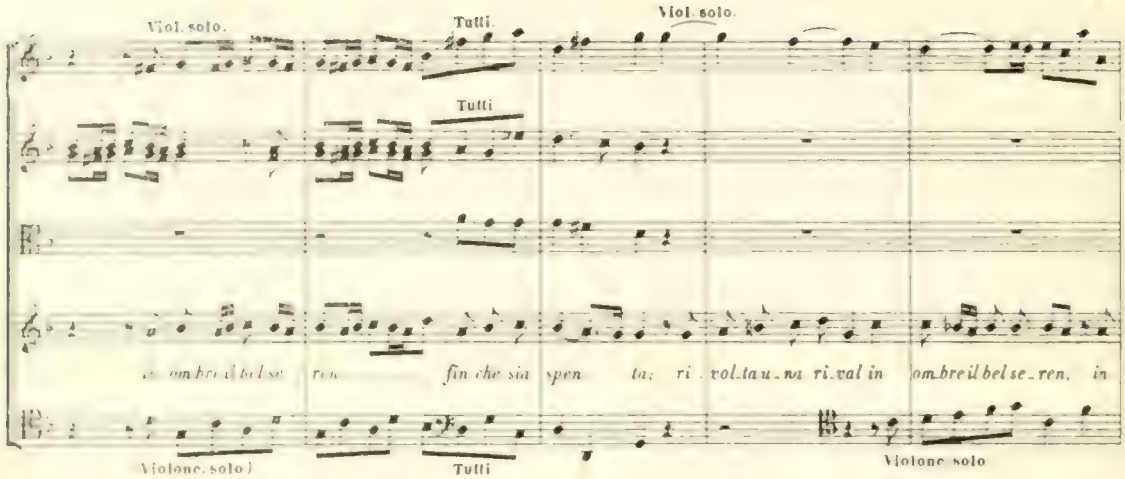


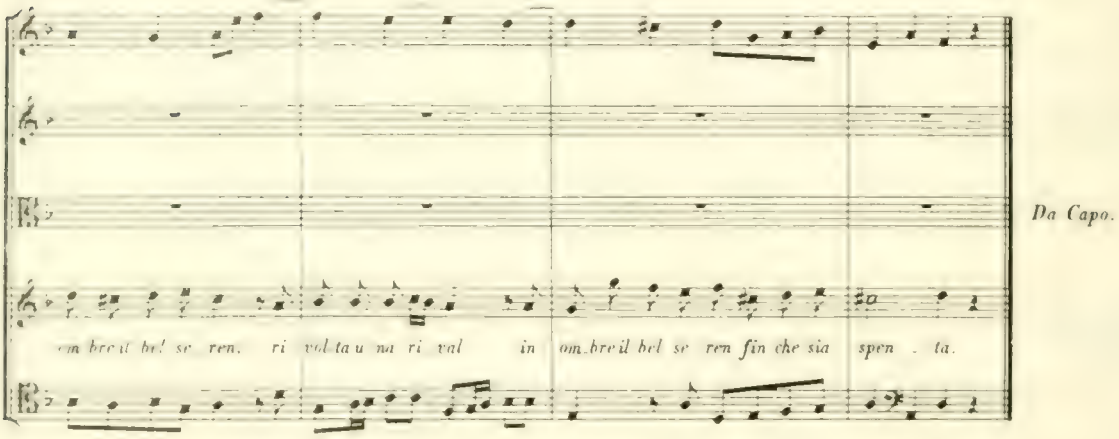



Tutti.
Viol. solo.
Tutti
Tutti
Tutti
(Violonc. solo.)
Tutti
Ritorna adesso A
Violonc. solo, senza Cembalo
Viol. solo
mor con la speranza in sen, mà frà le gioje an cor non son con tenta, nò, non son con ten ta, mà frà le gioje an
Tutti
cor non son conten ta, non son conten ta;
Tutti
Viol. solo
ritorna adesso A mor con la speranza in sen, mà frà le gioje an cor, mà frà le gioje an cor non son conten
Violonc. solo.


ta. mà fia le gio je an cor non son con tenta. nò non son
con ten ta. nò, nò, nò, nò, non son con ten ta, nò, non son con ten
Oboe I
Oboe II
Viol I
ta. non
Tutti
Tutti
Tutti
son con ten ta, non son, non son con ten ta


Oboe solo.
Oboe solo.
Tutti
Viol. solo.
Tutti
Tutti.
Violone. solo.
Tutti.
Ri_
(Fine.)
Viol. solo.
_vol_ta u_na ri_val in om_bre il bel se_ren, fin che sia spen_ta; ri_vol_ta u_na ri_val in om_bre il bel se_ren, in
Violone. solo
Tutti
Oboe I
Oboe II
Tutti
Ob I
Ob II
om_bre il bel se_ren fin che sia spen_ta, in om_bre il bel se_ren fin che sia spen_ _ta,





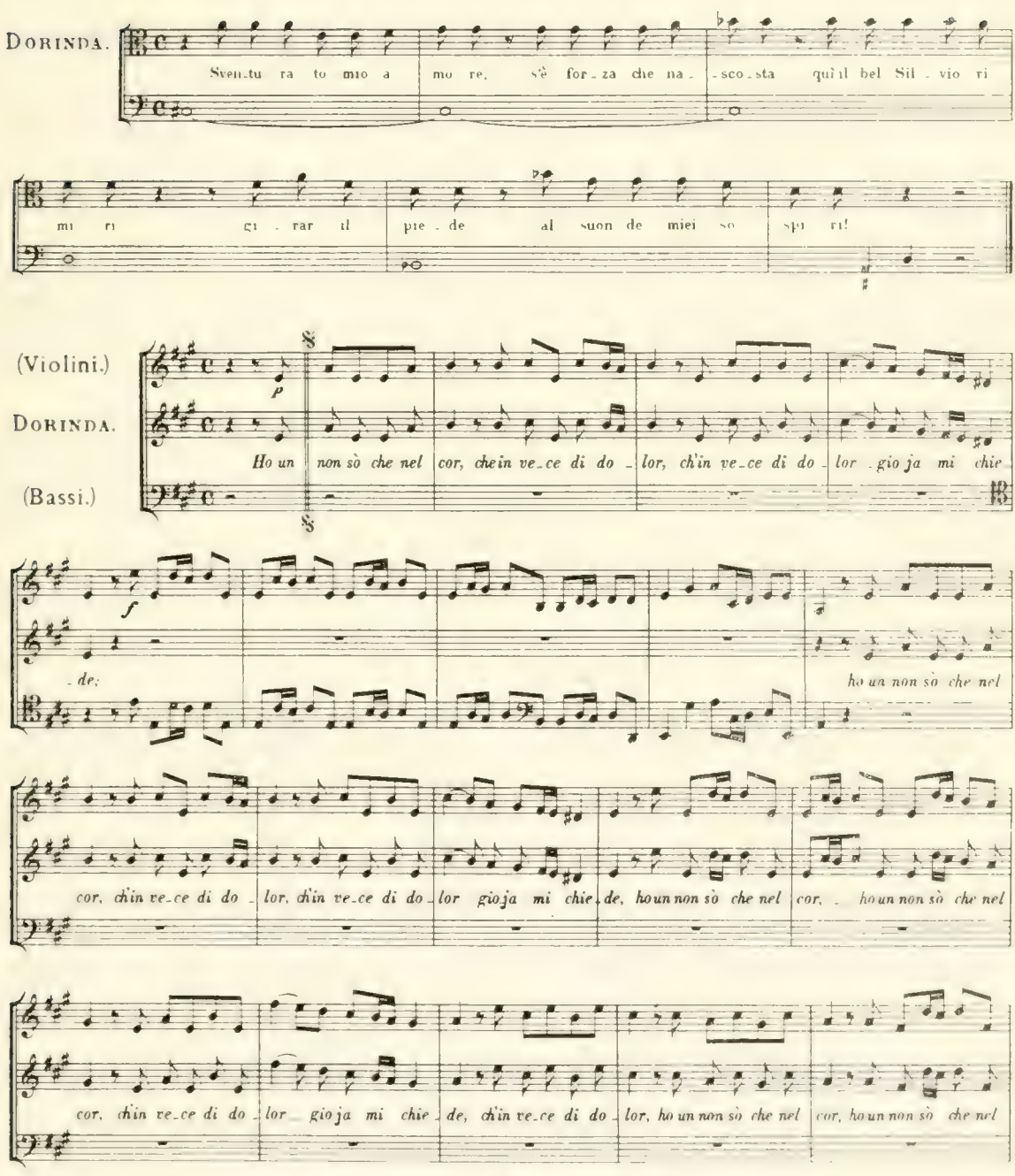
Fine dell' Atto Secondo.

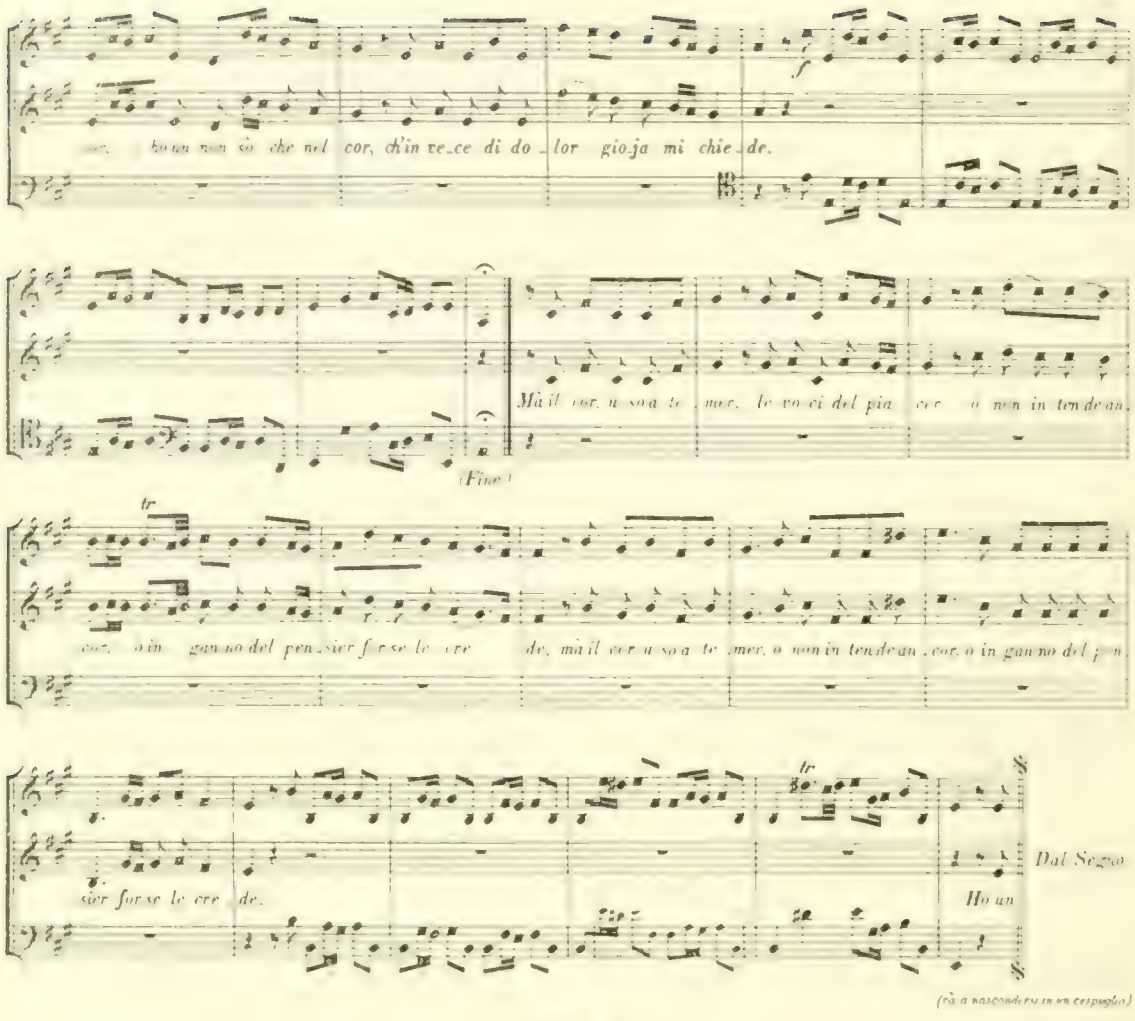
ATTO TERZO

Gran bosco con prospetto del Tempio di Diana.

SCENA I.

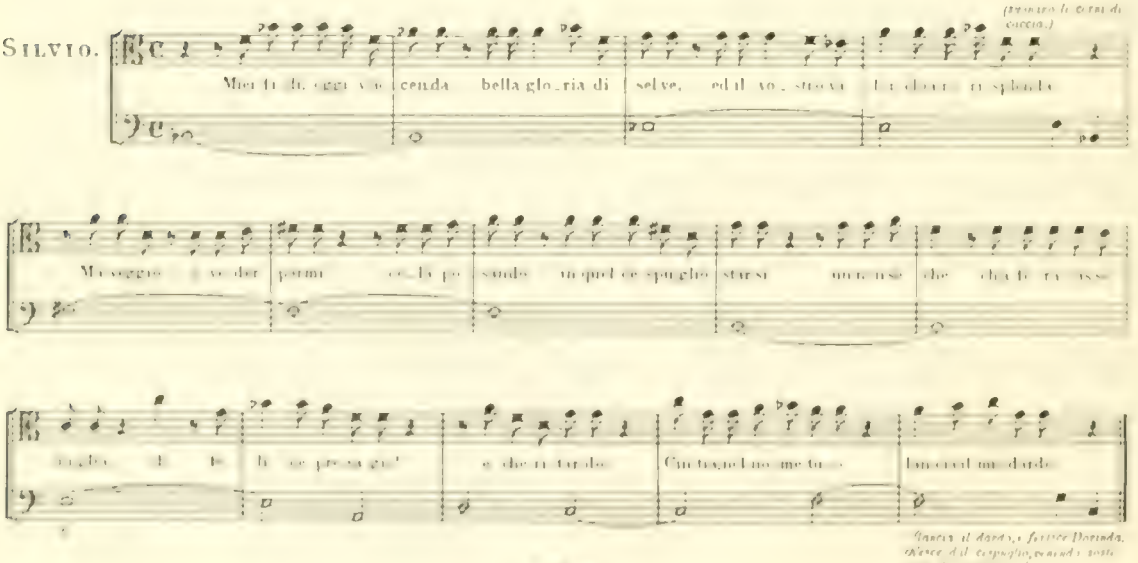
DORINDA sola.





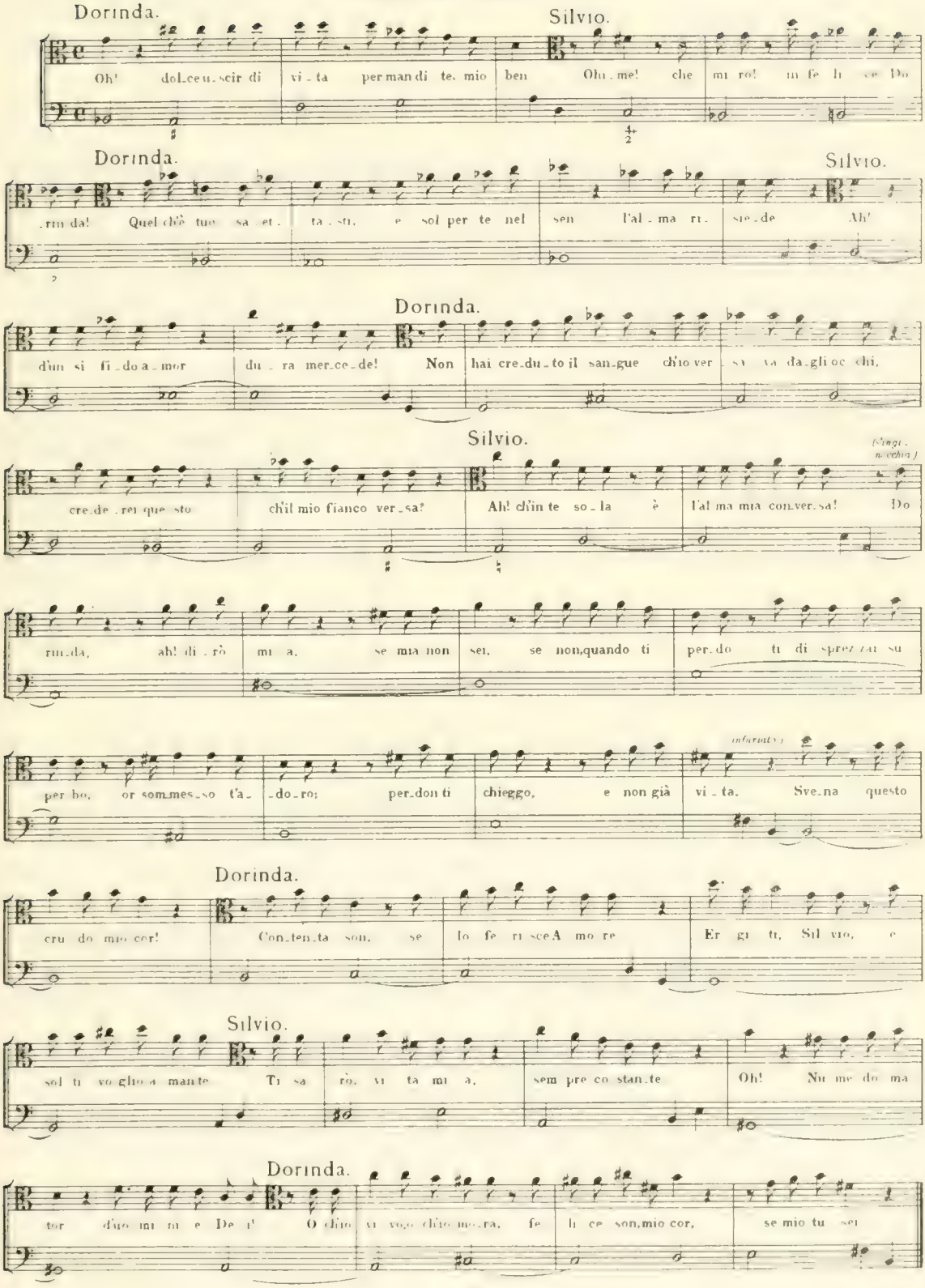
SCENA II.

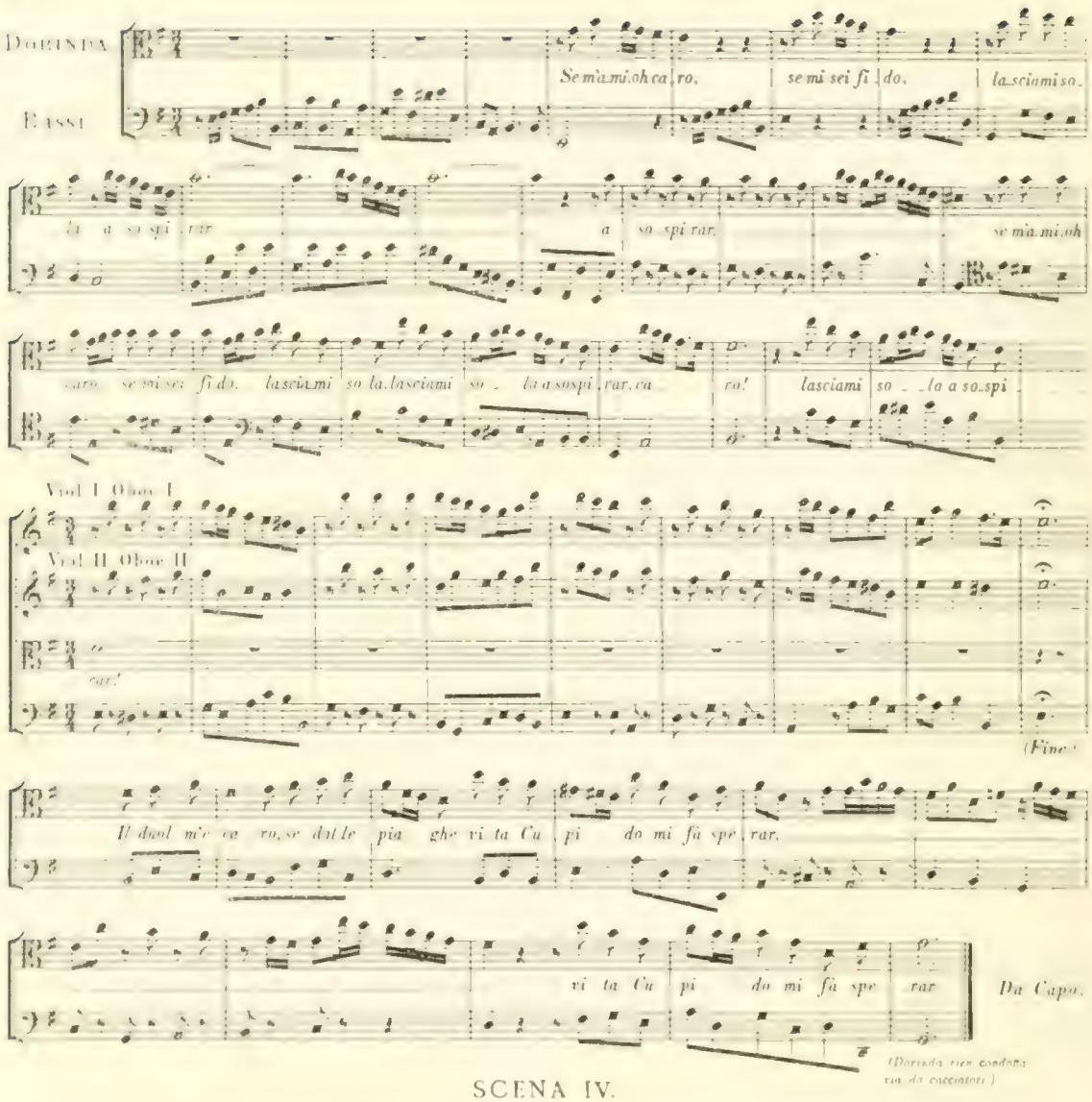
SILVIO, accompagnato da cacciatori.



SCENA III.

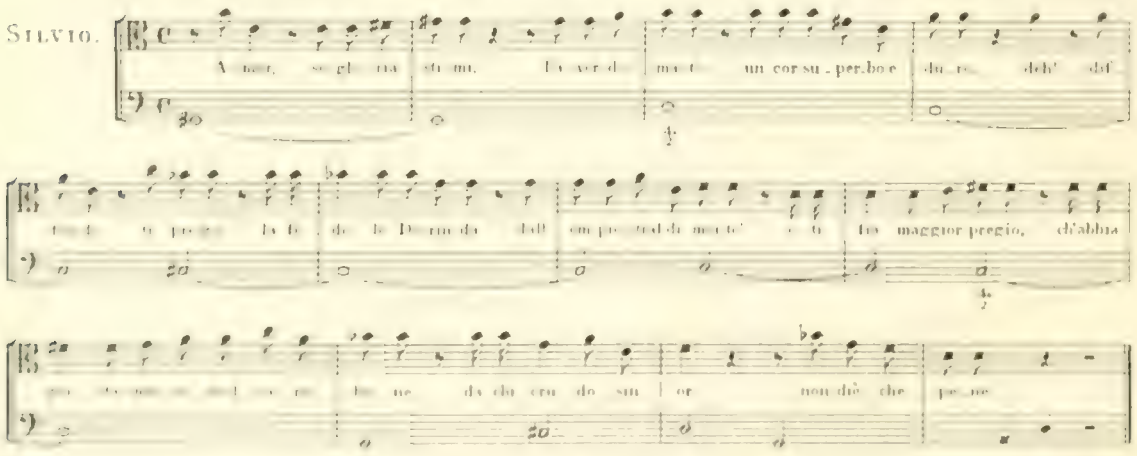
DORINDA, e SILVIO.

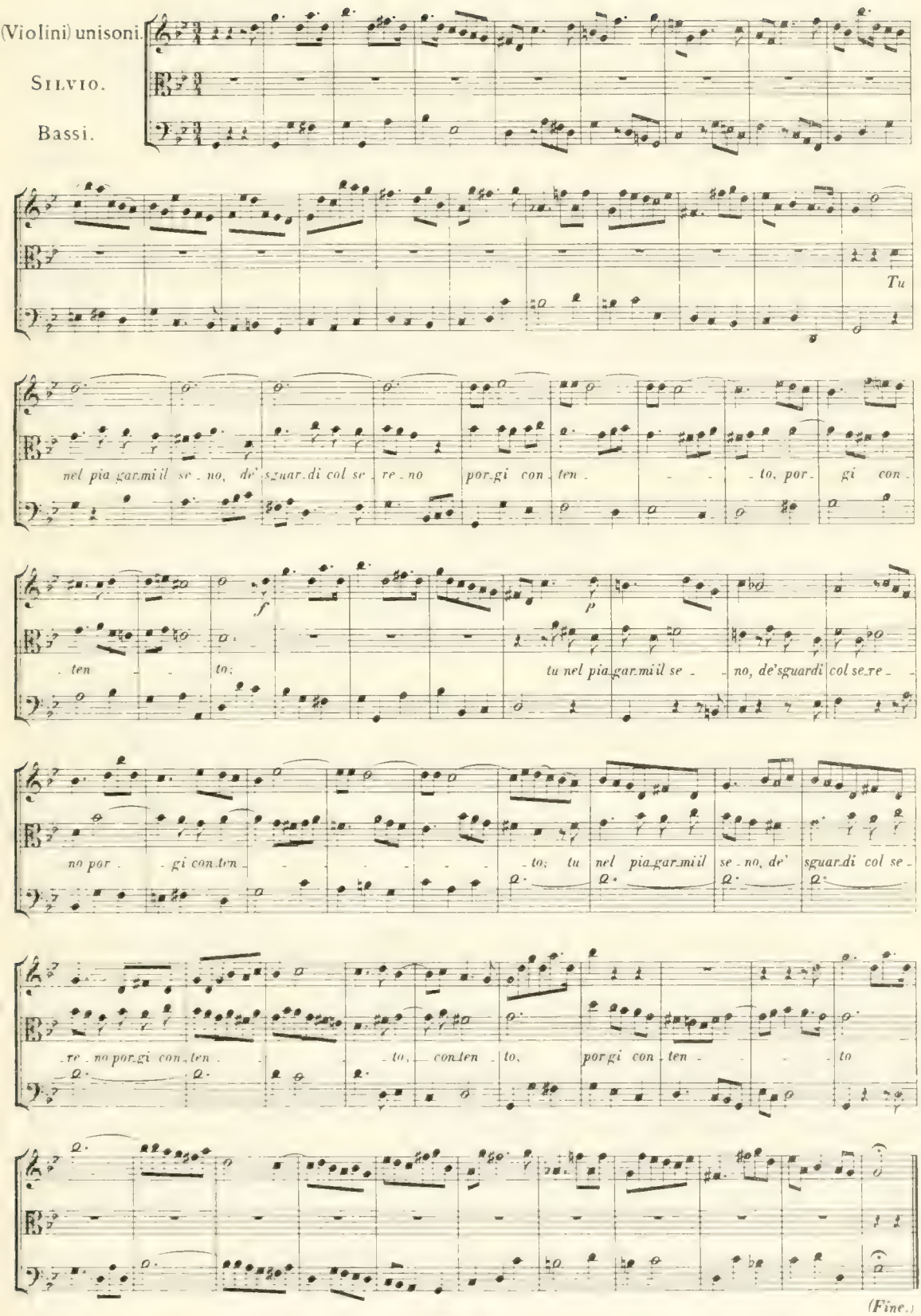


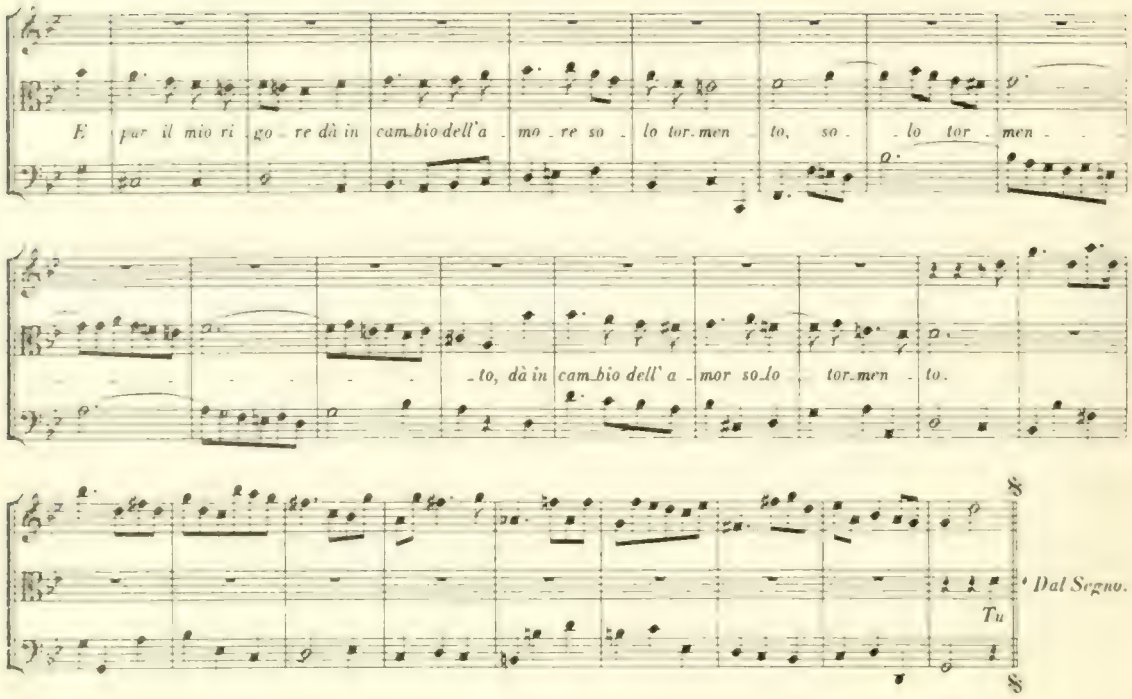


SCENA IV.

Silvio solo.

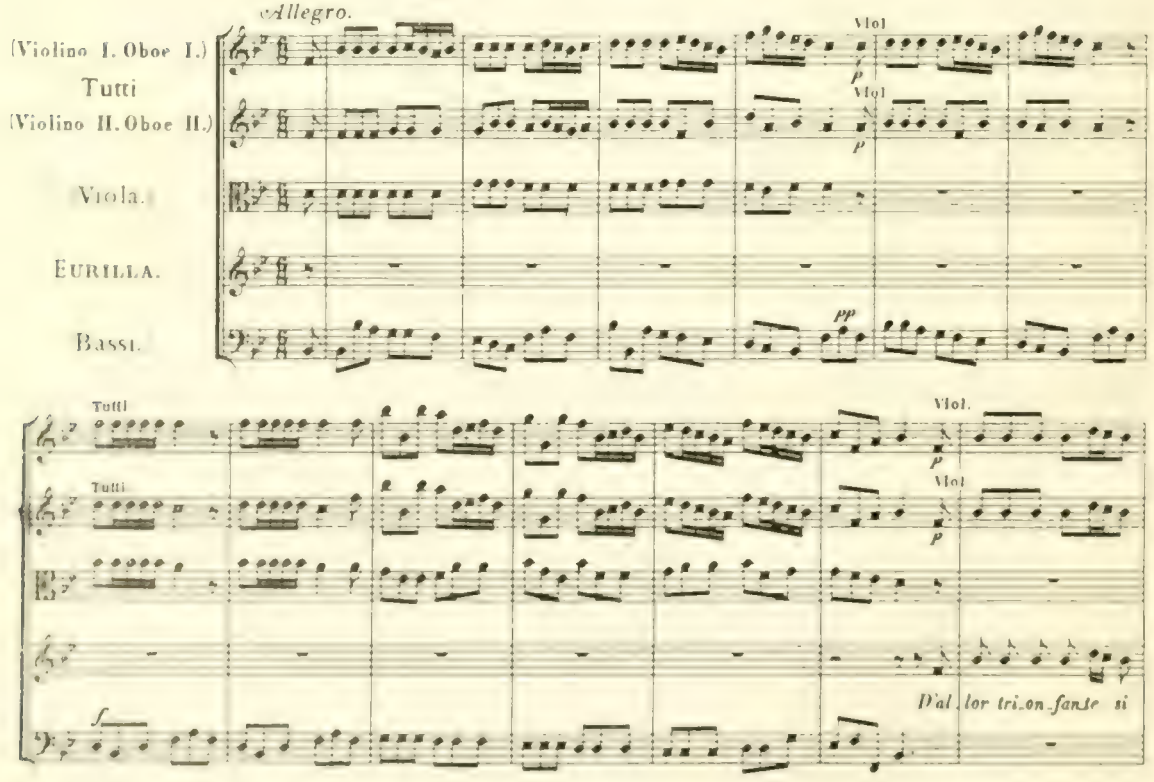


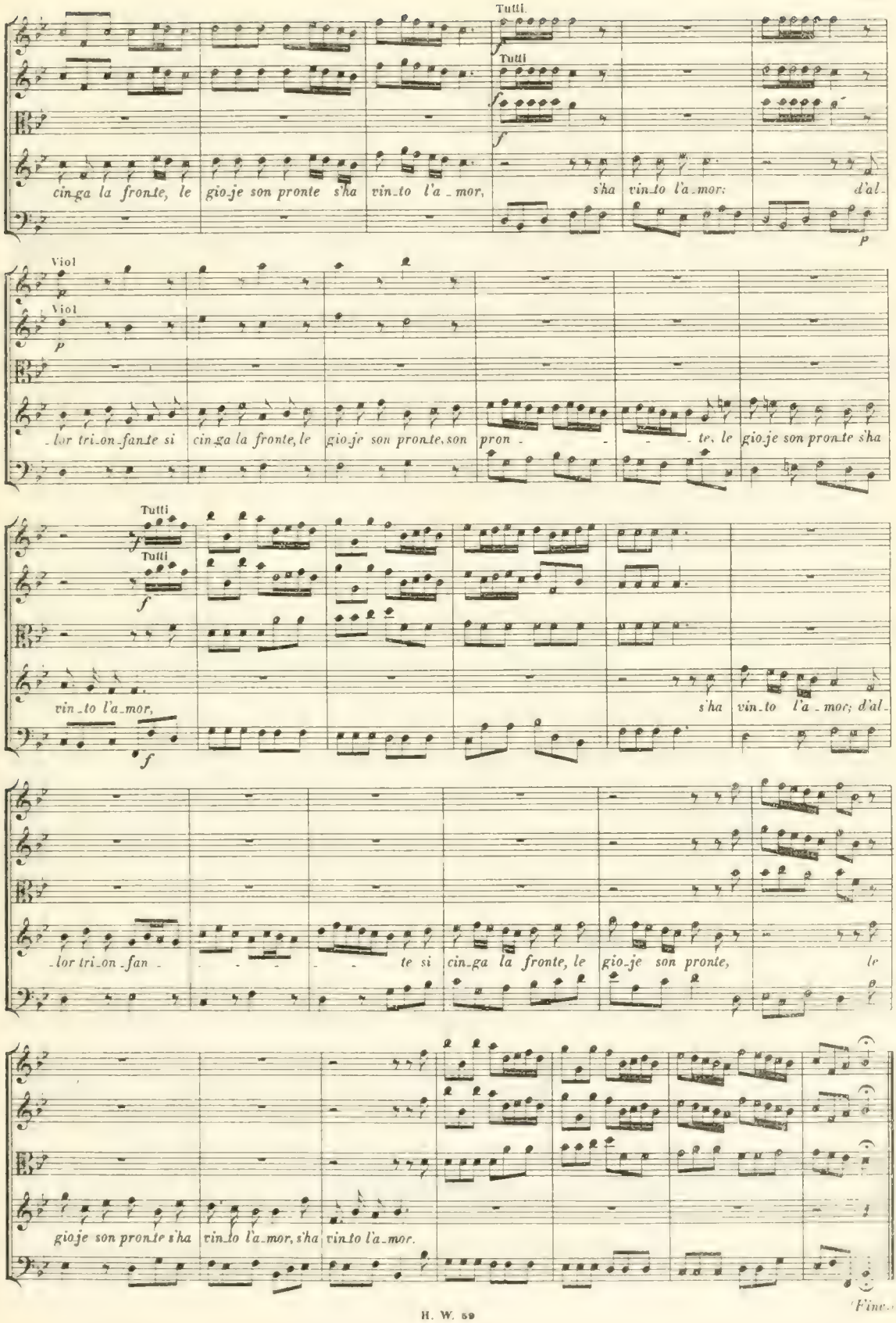

(Violini) unisoni.
Silvio.
Bassi.
Tu
nel pia gar.mi il se . no, de' sguar.di col se . re . no por.gi con . ten . . . . to, por . gi con .
f
p
. ten . . to; tu nel pia.gar.mi il se . . no, de'sguardi col se.re .
no por . . gi con.ten . . . . . to; tu nel pia.gar.mi il se . no, de' sguar.di col se .
. re . no por.gi con.ten . . . to, con.ten . to, por.gi con . ten . . . . to
(Fine.)

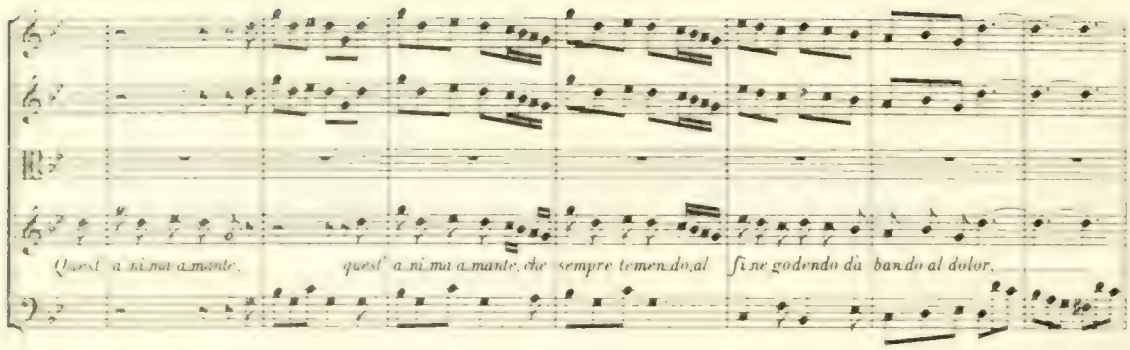


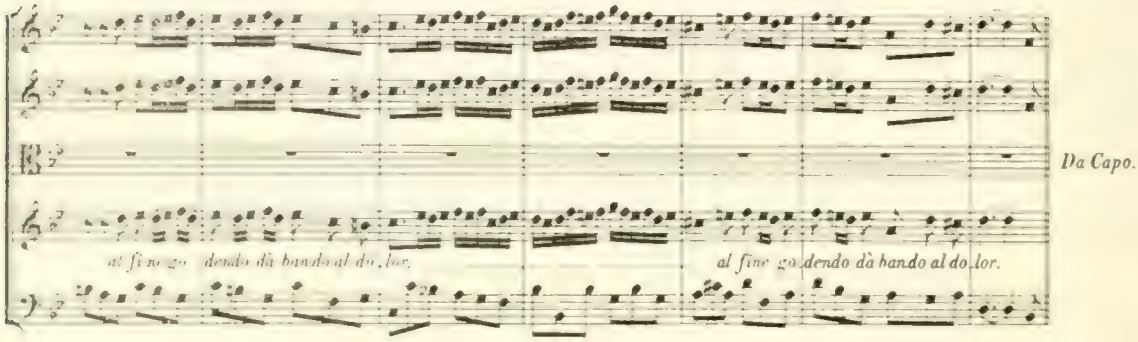
SCENA V.

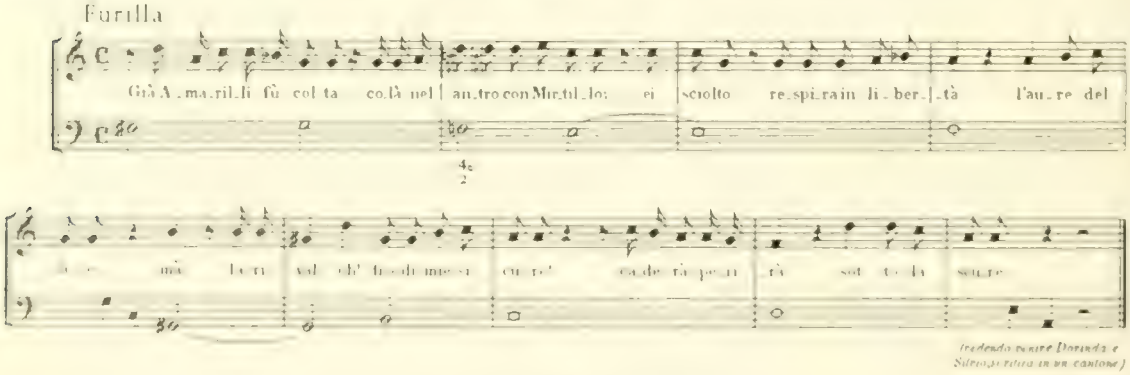
EURILLA sola, che viene in festa.




Tutti.
Tutti
cin_ga la fron_te, le gio_je son pronte s'ha vin_to l'a_mor, s'ha vin_to l'a_mor; d'al_
Viol
Viol
_lor tri_on_fante si cin_ga la fronte, le gio_je son pronte, son pron_ _ _ _ te, le gio_je son pronte s'ha
Tutti
Tutti
vin_to l'a_mor, s'ha vin_to l'a_mor; d'al_
_lor tri_on_fan_ _ _ _ _ te si cin_ga la fronte, le gio_je son pronte, le
gio_je son pronte s'ha vin_to l'a_mor, s'ha vin_to l'a_mor.

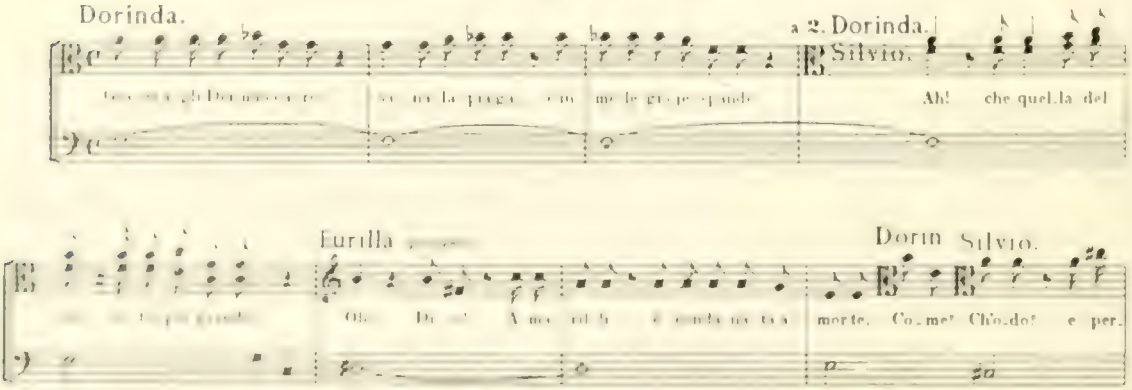


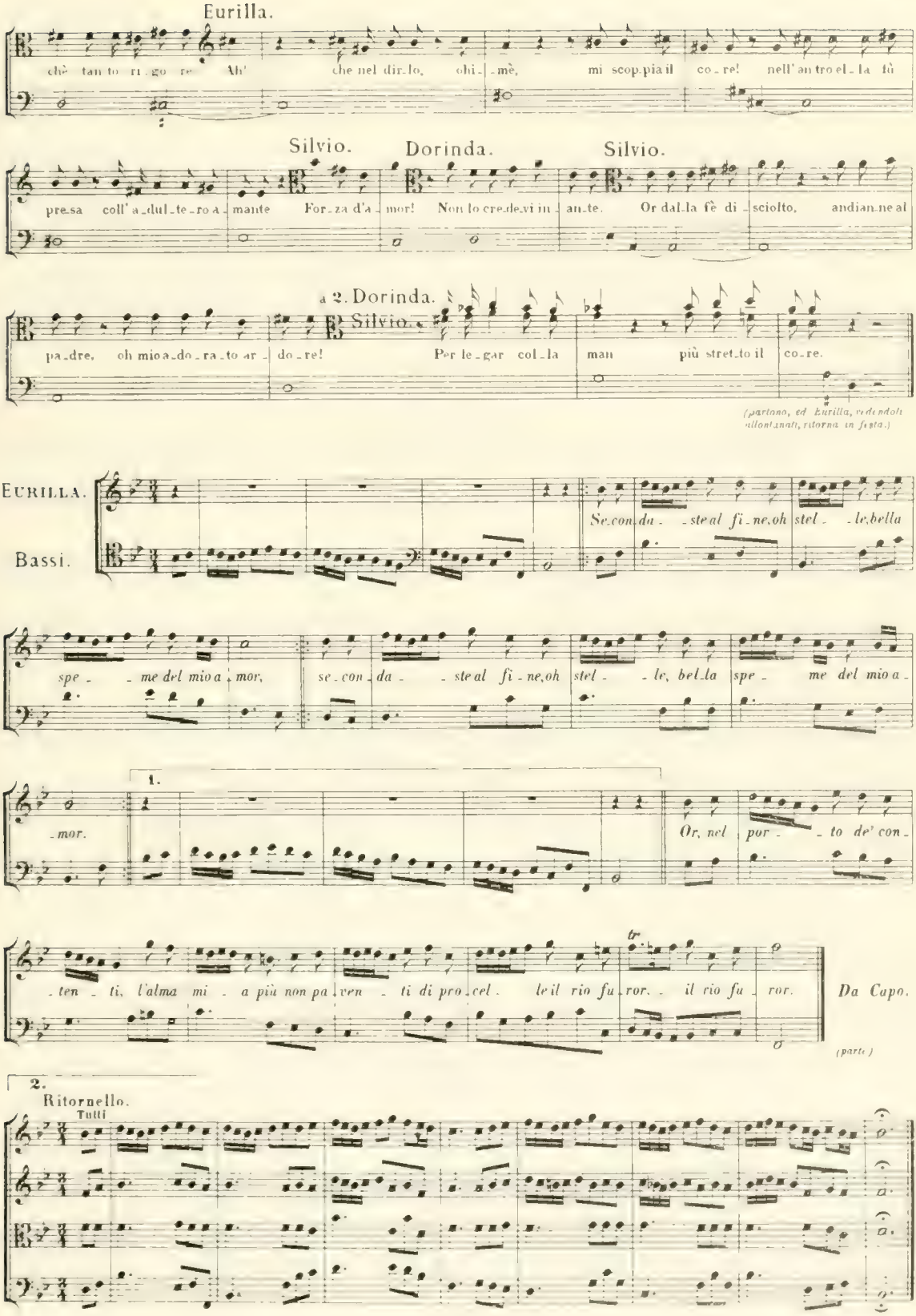




SCENA VI.

SILVIO, DORINDA con un braccio fasciato,
e poi EURILLA che si presenta piangendo.



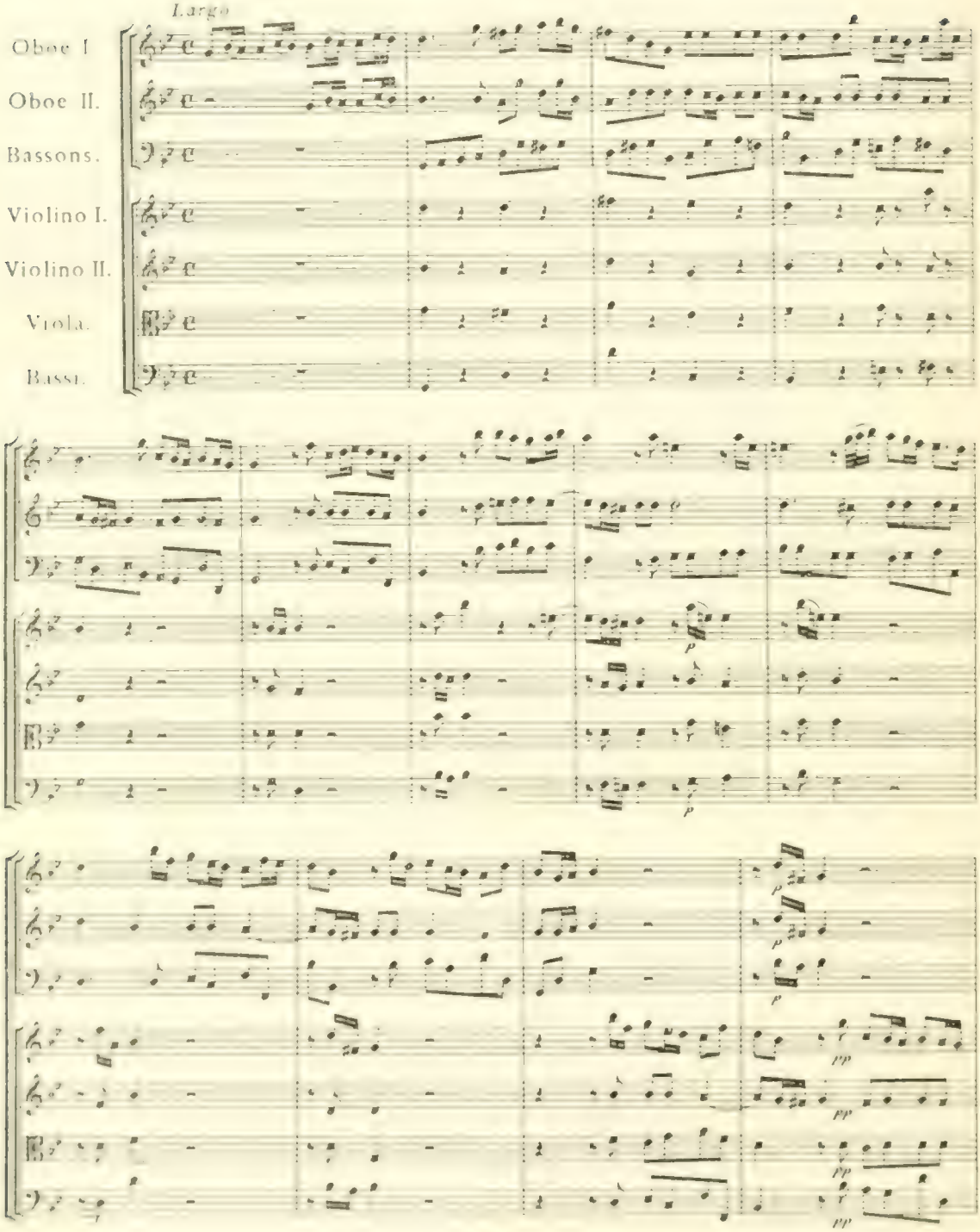

Eurilla.
chè tan to ri go re Ah' che nel dir lo, ohi mè, mi scop pia il co re! nell'an tro el la tù
Silvio. Dorinda. Silvio.
pre sa coll'a dul te ro a mante For za d'a mor! Non lo cre de vi in an te. Or dal la fè di sciolto, andian ne al
a 2. Dorinda. Silvio.
pa dre, oh mio a do ra to ar do re! Per le gar col la man più stret to il co re.
(partono, ed Eurilla, vedendoli allontanati, ritorna in festa.)
Eurilla.
Bassi.
Se con da ste al fi ne, oh stel le, bella
spe me del mio a mor, se con da ste al fi ne, oh stel le, bel la spe me del mio a
1.
mor.
Or, nel por to de' con
ten ti, l'alma mi a più non pa ven ti di pro cel le il rio fu ror. il rio fu ror.
Da Capo.
(parte.)
2.
Ritornello.
Tutti

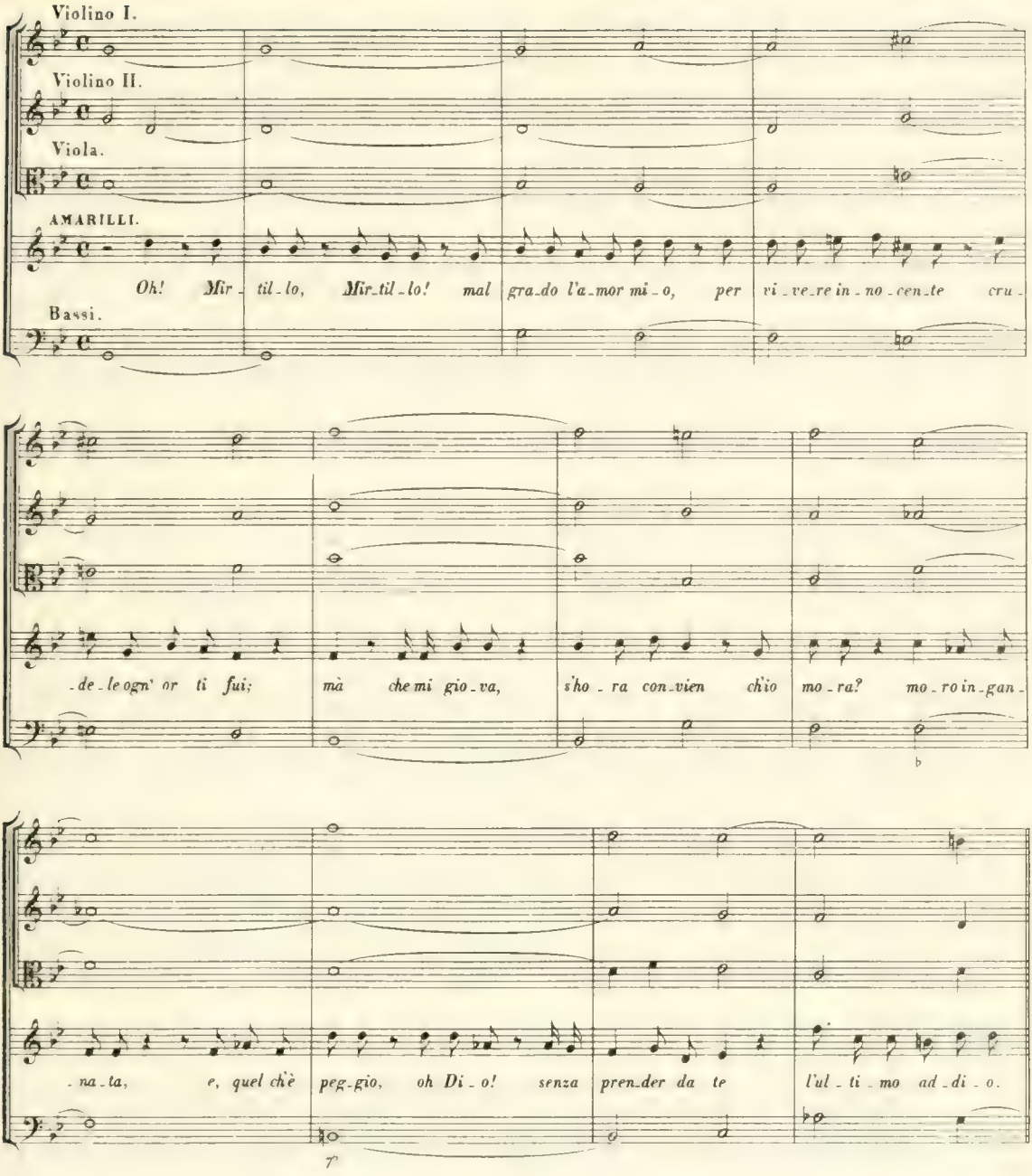
SCENA VII.

AMARILLI non più vestita da Ninfa, mà con una longa veste, e con una ghirlanda di mirto sopra il capo, seguita da sacerdoti, vien condotta alla morte.

SINFONIA.

Largo

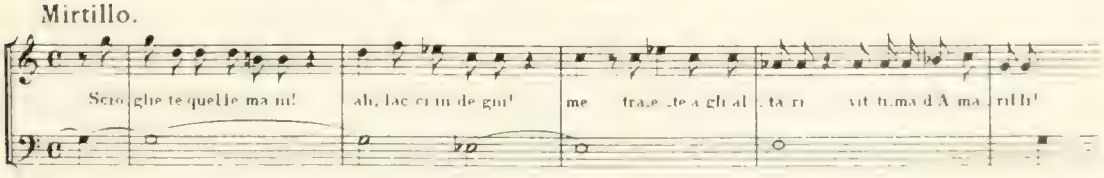


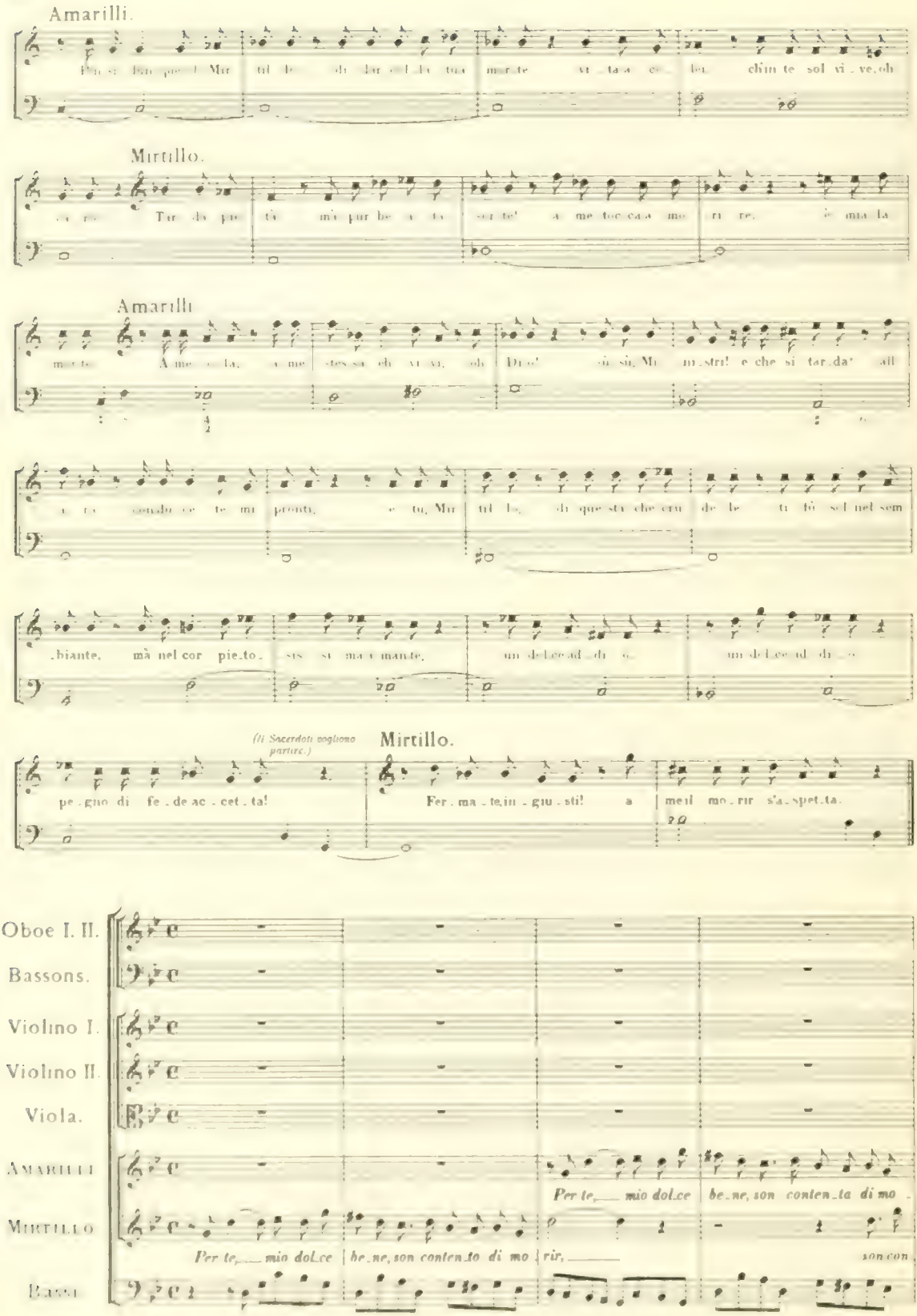


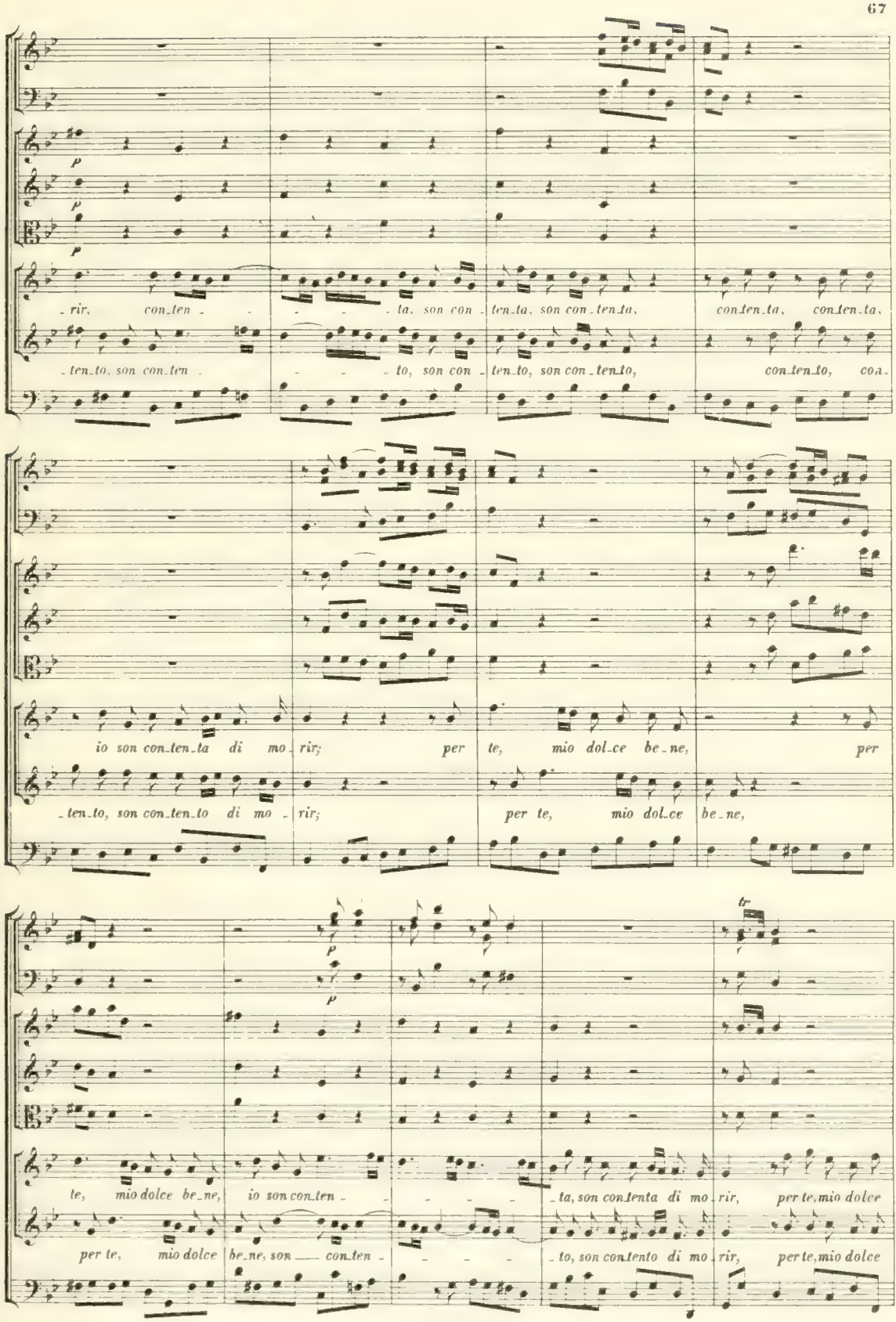
SCENA VIII.

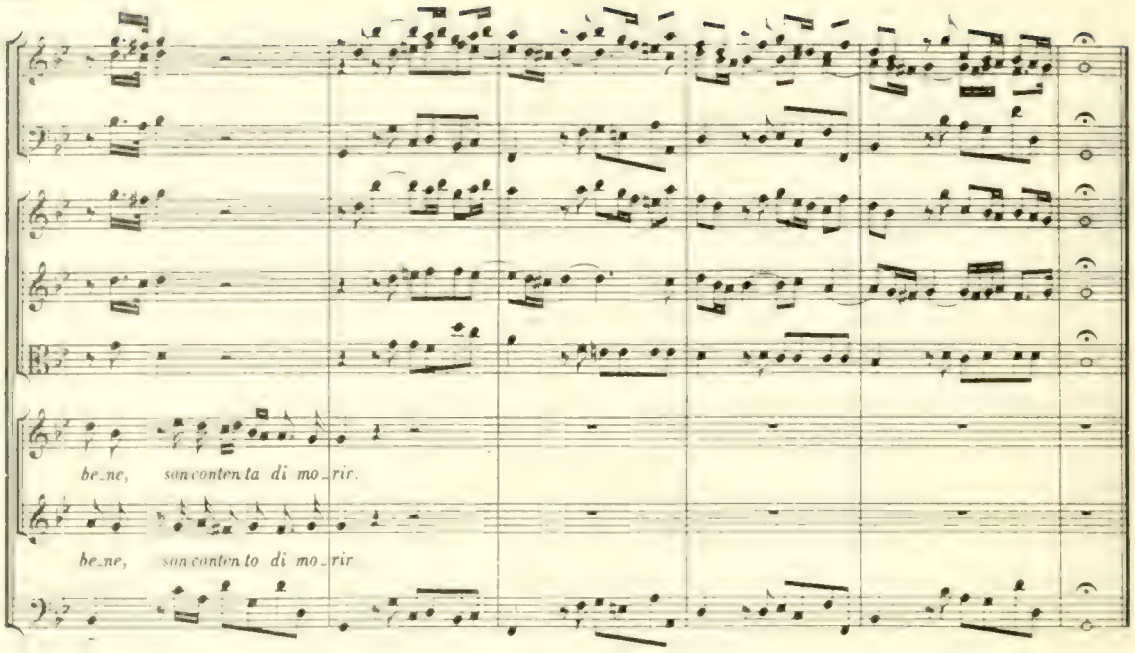
MIRTILLO, e li sudetti.

Mirtillo.




Amarilli.
Mirtillo.
Amarilli
(Li Sacerdoti vogliono partire.)
Mirtillo.
Oboe I. II.
Bassons.
Violino I.
Violino II.
Viola.
Amarilli
Mirtillo
Basso
Per te, mio dolce ben, son contenta di mo
Per te, mio dolce ben, son contento di mo rir,
son con

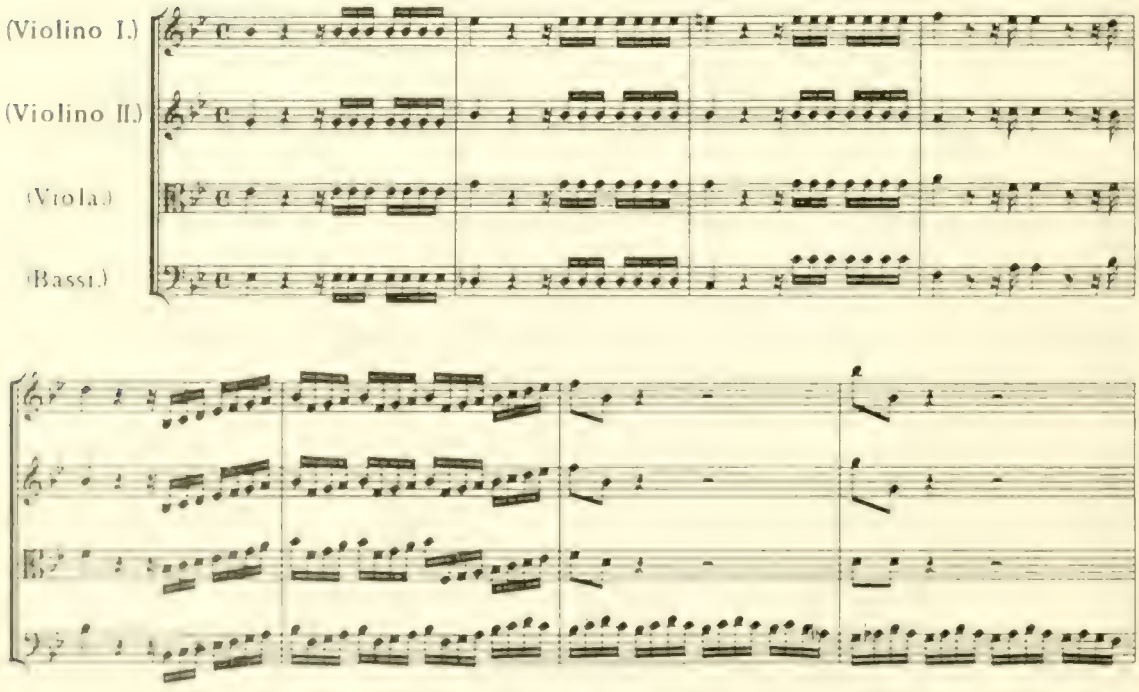

p
p
p
-rir, con-ten- -ta, son con- ten-ta, son con-ten-ta, con-ten-ta, con-ten-ta,
-ten-to, son con-ten- -to, son con- ten-to, son con-ten-to, con-ten-to, con-
io son con-ten-ta di mo- rir; per te, mio dol-ce be-ne, per
-ten-to, son con-ten-to di mo- rir; per te, mio dol-ce be-ne,
p
p
tr
te, mio dolce be-ne, io son con-ten- -ta, son contenta di mo- rir, per te, mio dolce
per te, mio dolce be-ne, son con-ten- -to, son contento di mo- rir, per te, mio dolce

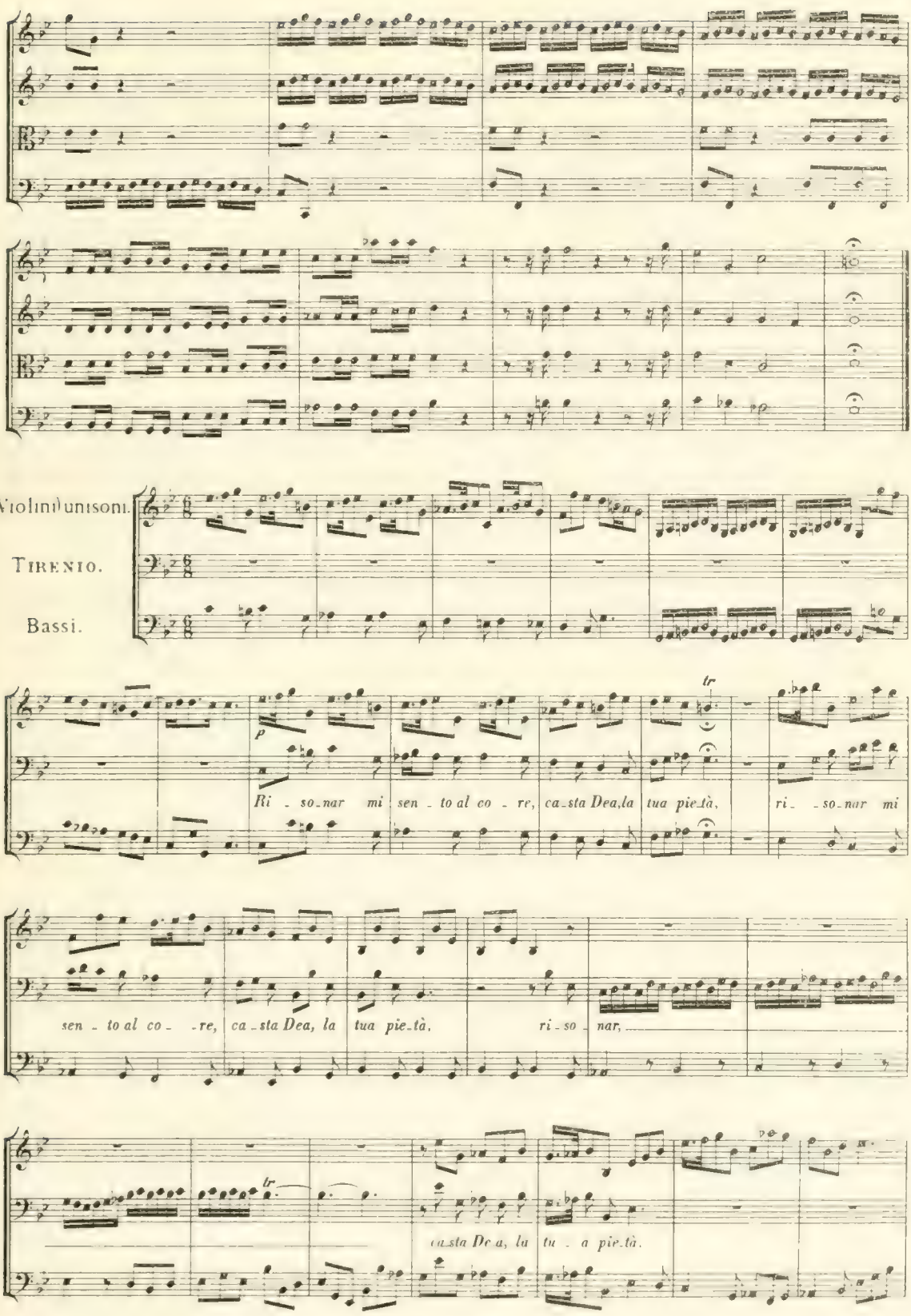


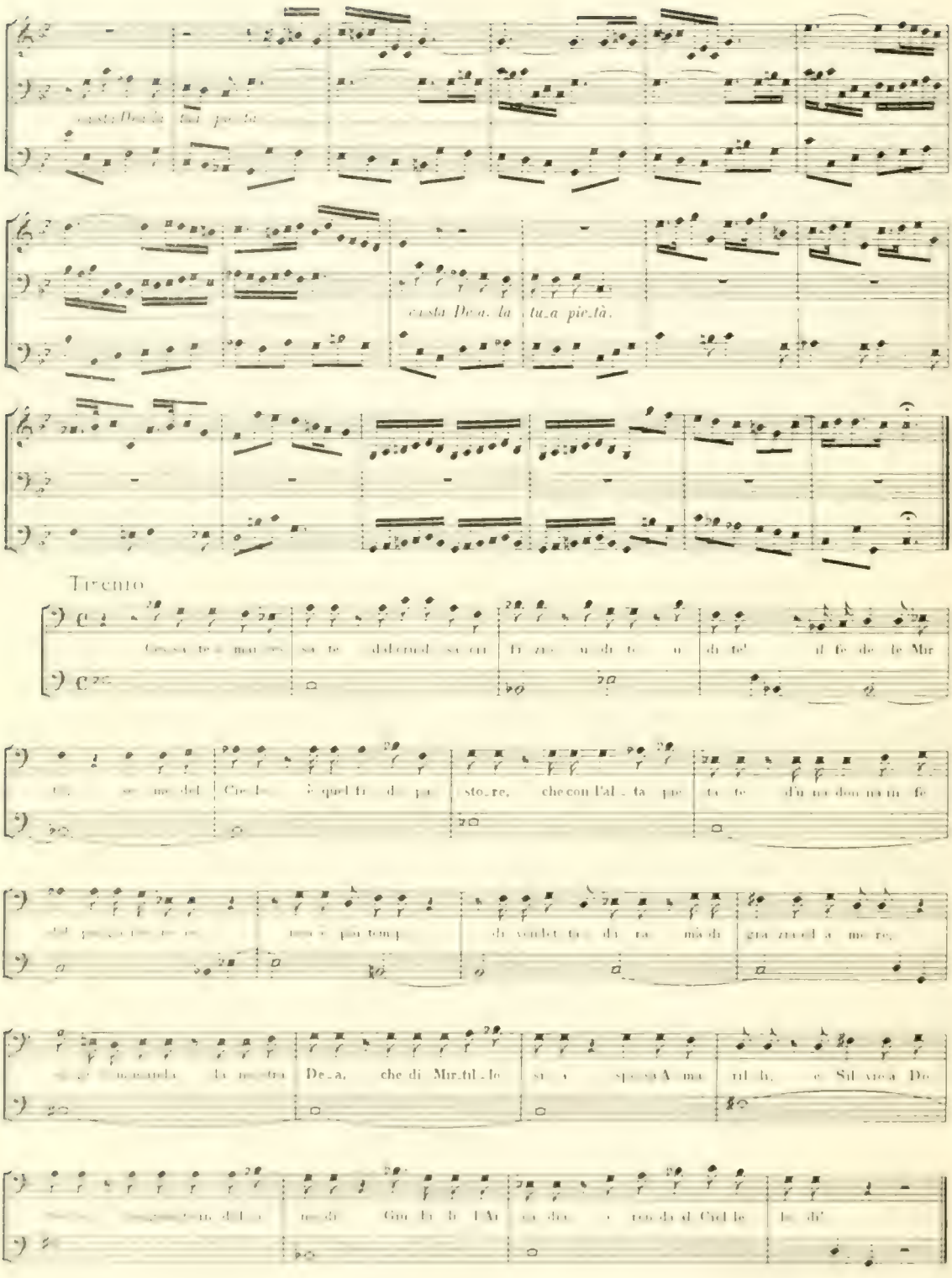
SCENA IX.

TIRENIO, gran sacerdote di Diana, viene dalla sacra cella, accompagnata da pompa sacerdotale; SILVIO, DORINDA e EURILLA in disparte, e gli sudetti.

SINFONIA.




(Violini) unisoni.
Tirenio.
Bassi.
tr
p
Ri - so - nar mi sen - to al co - re, ca - sta Dea, la tua pie - tà, ri - so - nar mi
sen - to al co - re, ca - sta Dea, la tua pie - tà, ri - so - nar,
tr
ca - sta De - a, la tu - a pie - tà.



Aria „*Risonar mi sento al core*" Da Capo.

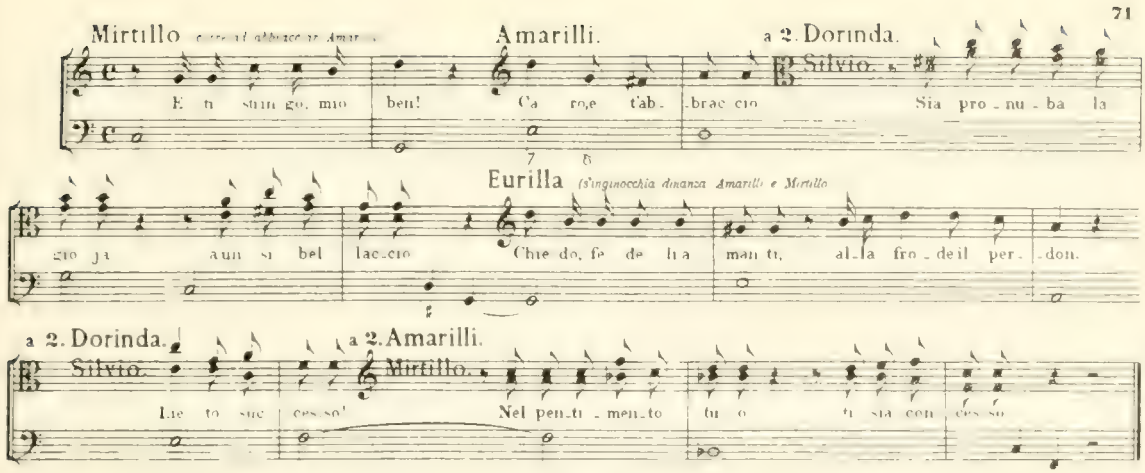
Mirtillo (corre ad abbracciar Amarilli)

E ti stringo, mio ben!

Amarilli.

Caro, e t'abbraccio

a 2. Dorinda. Silvio.



Sia pro_nu_ba la gio_ja a un si bel lac_cio

Eurilla (s'inginocchia dinanza Amarilli e Mirtillo)

Chie_do, fe_de_li a_man_ti, al_la fro_de il per_don.

a 2. Dorinda. Silvio.

Lie_to suc_ces_so!

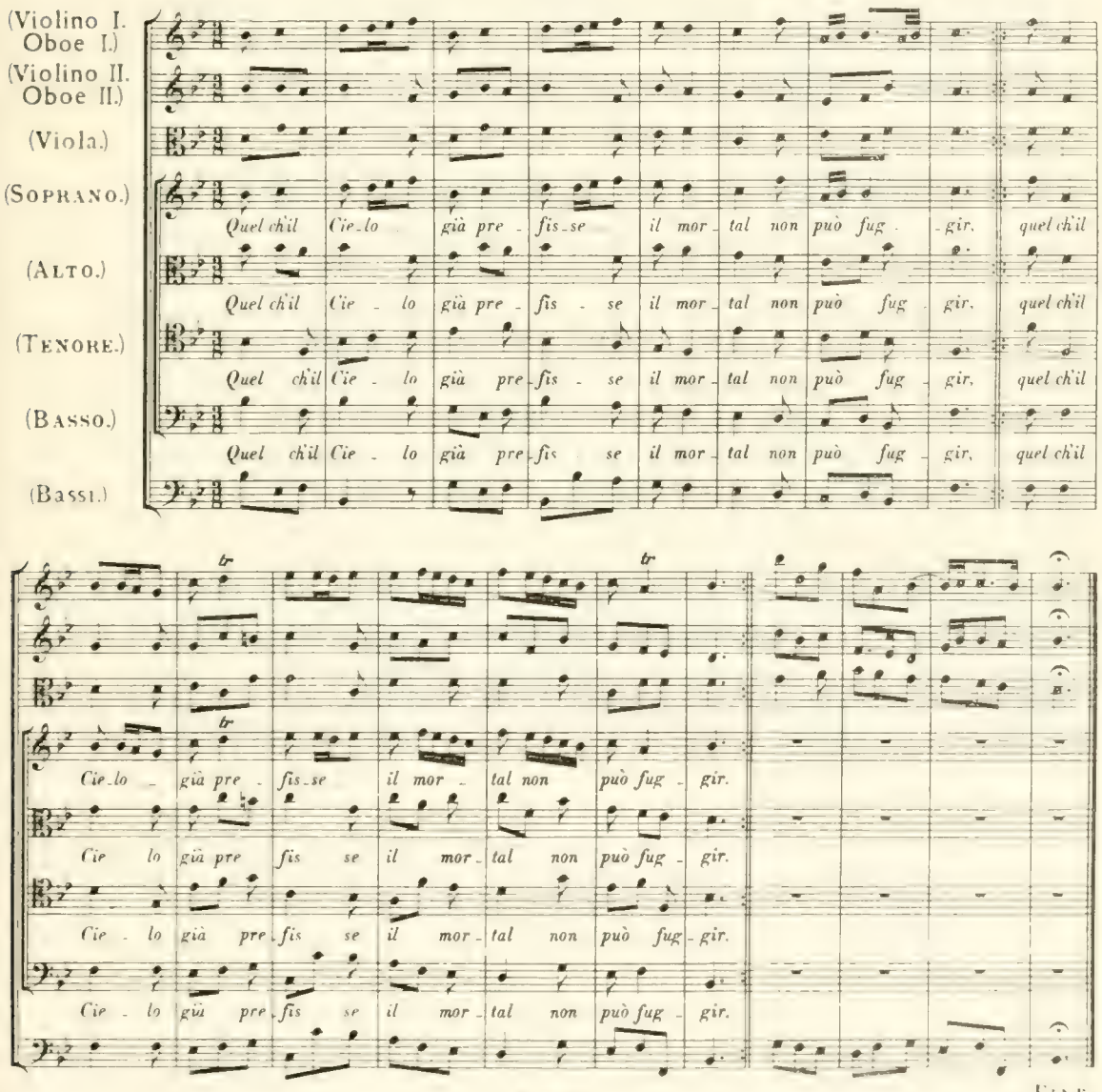
a 2. Amarilli. Mirtillo.

Nel pen_ti_men_to tu o_ti sia con_ces_so

CORO.

(Violino I. Oboe I.)

(Violino II. Oboe II.)



(Viola.)

(Soprano.) Quel ch'il Cie_lo già pre_fis_se il mor_tal non può fug_gir, quel ch'il

(Alto.) Quel ch'il Cie_lo già pre_fis_se il mor_tal non può fug_gir, quel ch'il

(Tenore.) Quel ch'il Cie_lo già pre_fis_se il mor_tal non può fug_gir, quel ch'il

(Basso.) Quel ch'il Cie_lo già pre_fis_se il mor_tal non può fug_gir, quel ch'il

(Bassi.)

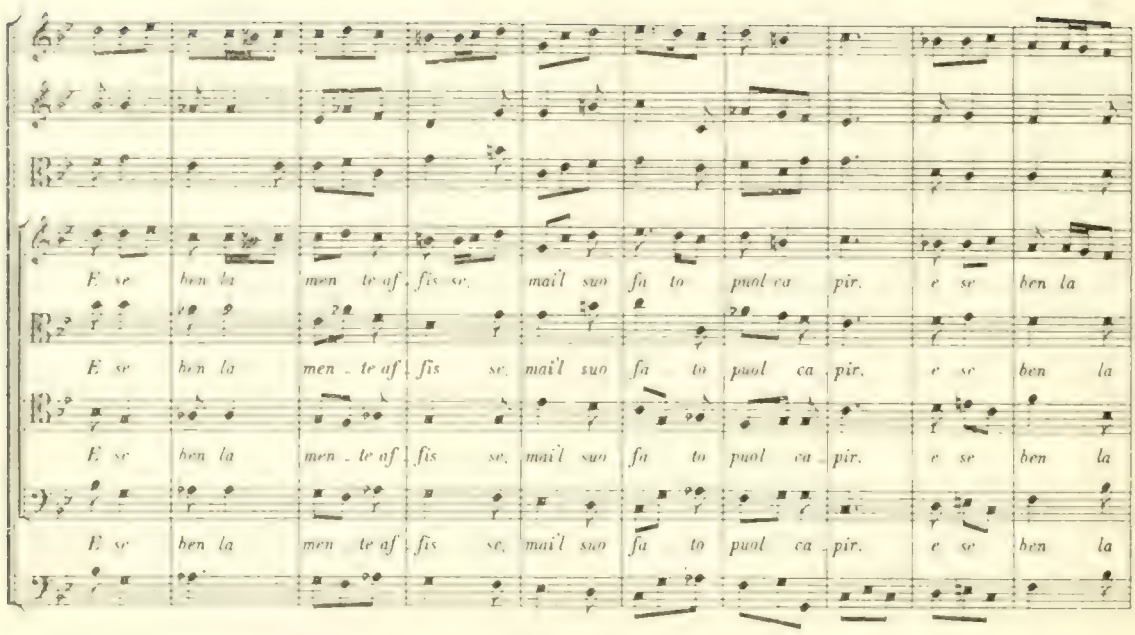
Cie_lo già pre_fis_se il mor_tal non può fug_gir.

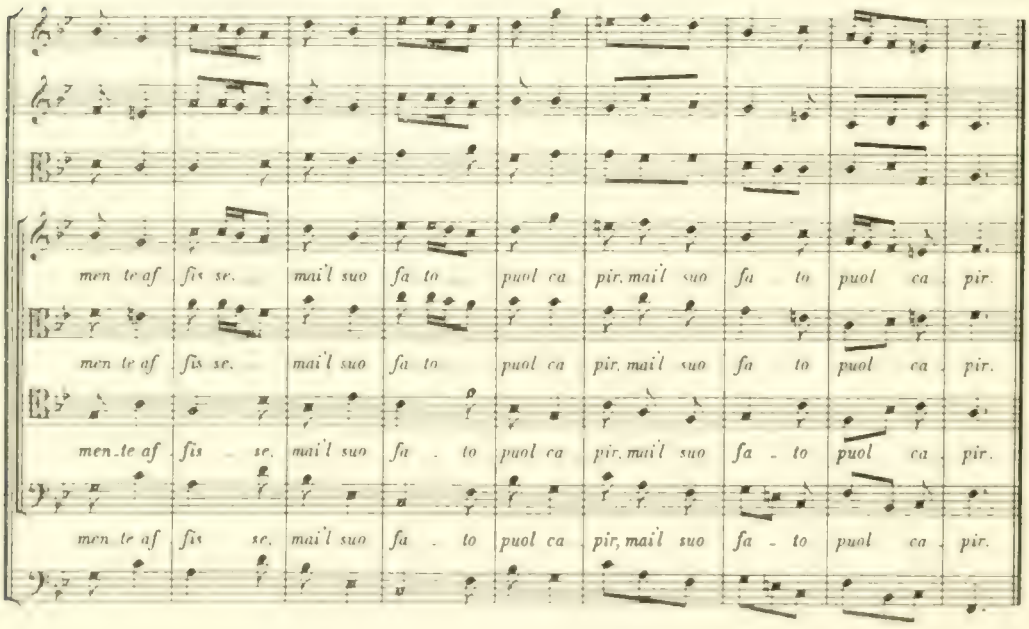
Cie_lo già pre_fis_se il mor_tal non può fug_gir.

Cie_lo già pre_fis_se il mor_tal non può fug_gir.

Cie_lo già pre_fis_se il mor_tal non può fug_gir.

FINE





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